

# PENCIL POINTS

B R V A R Y  
1941



# Modern construction *demands* through-wall flashing!

## Tendency toward damaging water pockets economically overcome with Anaconda Through-Wall Flashing

Because of the reduction in thickness of exterior walls, wind-driven rain and moisture frequently enter the structure to damage ceilings and walls. To prevent this, through-wall flashing was devised.

Anaconda Through-Wall Flashing is widely used because:

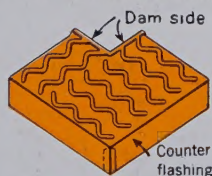
- 1 It provides drainage in any desired direction.
- 2 It drains itself dry on a level bed, reducing possibility of wet walls and heaving by frost.
- 3 Its  $\frac{1}{32}$ " high zig-zag corrugations provide complete bond with mortar in all lateral directions.

Anaconda Through-Wall Flashing made of 16-oz. copper and furnished in various widths and selvages, is efficient, positive and durable, *yet relatively inexpensive*. It is readily adaptable to practically every masonry condition. For the complete story, ask for Publication C-28.

4164

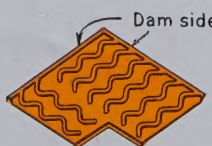
Anaconda Through-Wall Flashing being installed on Ketcham School, Washington, D. C., Nathan C. Wyeth, Municipal Architect. General Contractor: John W. Hunt Co.; Sheet Metal Contractor: The Mathy Co., both of Washington, D. C. Flashing was supplied by York Corrugating Co.

### INSIDE CORNER FLASHING



Standard inside corner flashing unit.  
Dam on inside, drains out.

### OUTSIDE CORNER FLASHING



Standard outside corner flashing unit.  
Dam on outside, drains in.



**THE AMERICAN BRASS COMPANY, General Offices: Waterbury, Connecticut**

In Canada: Anaconda American Brass Ltd., New Toronto, Ontario • Subsidiary of Anaconda Copper Mining Company

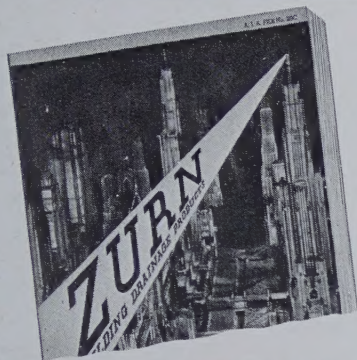
# Anaconda Copper



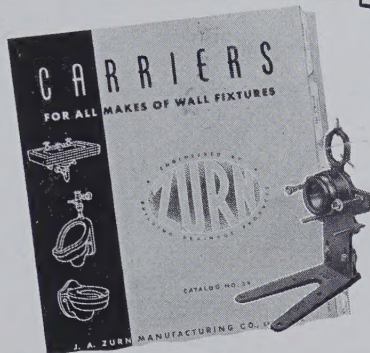
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STUDENTS living in Ohio State University's new men's dormitory have a good outlook on their campus world. All windows in the four upper floors are Aluminum Windows.

It doesn't require a student of architecture to recognize the extra value offered by Aluminum Windows. The greater glass area they provide, their easy opening and closing, weather-tightness and freedom from annoying rattles; these things add to the joy of living with Aluminum Windows.

The building maintenance-man adds his reasons for liking Aluminum Windows: Made of extruded Alcoa Aluminum shapes, there's no rusting or rotting to require expensive replacements of parts. No warping or swelling to require frequent adjustments and refitting. They never need painting.

The book, "Windows of Alcoa Aluminum," lists the manufacturers and pictures many of their windows. For a copy, write Aluminum Company of America, 2198 Gulf Building, Pittsburgh, Pennsylvania.







ALCOA **A** LUMINUM

**DEFENSE COMES FIRST**

*To meet the needs of the National Defense Program, plus the normal demands of peace, a vast expansion of our already greatly increased production capacity is being speeded. When the emergency is past, there will be more Aluminum available than ever before.*

*Meanwhile, if you can't get all the Aluminum you want when you want it, remember Aluminum is helping you by helping to meet the National emergency.*



► A typical toilet room in the Union Central Life Building. After 27 years of service, the Carrara Glass walls and partitions are "just as good as new." That's why Carrara is being specified for a new addition to the old building.

► Cincinnati's first large skyscraper, the Central Union Life Building, erected in 1913.



**AS GOOD AS NEW  
after 27 years of service!**

## Carrara toilet room walls and partitions stand test of time in Cincinnati's Union Central Life Building

**I**N 1913, Carrara Structural Glass was specified for the walls and partitions of the toilet rooms in Cincinnati's first large skyscraper . . . the 30-story Union Central Life Building. Today, Architect Frederick W. Garber is specifying Carrara for a new addition to the old building, because, "while other materials in the old building had been replaced, the Carrara, after twenty-seven years of service, is just as good as new."

Such long life is not surprising when you consider how Carrara is made. Every piece of Carrara is mechanically ground and polished\* to a true, flat surface. It is a product that is precision-made. Carrara joints are smooth and perfect, without lip-page. Warpage never disfigures a Car-

rara installation. Carrara's colors are rich and enduring, and the material provides a *depth* of color impossible to obtain in a glass product which is not finely-machined.

Carrara does not check, craze, stain or fade. It will not absorb odors. It

is impervious to moisture, chemicals and oils. And it never loses its excellent reflective qualities. We urge you to write for our free booklet entitled "Carrara, the Modern Structural Glass," which contains information about this material. Address Pittsburgh Plate Glass Co., 2028-1 Grant Building, Pittsburgh, Pa.

*\*The new Suede-finish Carrara is subjected to a special treatment after grinding and polishing to soften its surface reflections.*

**"PITTSBURGH" stands for Quality Glass and Paint**

# CARRARA

*The modern Structural Glass*

PITTSBURGH PLATE GLASS COMPANY



● The portland cement stucco facade of this new C.B.S. studio was applied quickly and economically over the old front—then polished mechanically to a smooth, hard surface. Architect: Fellheimer and Wagner, N. Y.; Plastering Contractor: F. L. Hewes, N. Y.; Stucco Manufacturer: Artstone Rocor Corp., Brooklyn.

IT DOESN'T LOOK LIKE STUCCO  
IT DOESN'T FEEL LIKE STUCCO

...BUT IT IS

# STUCCO

IT'S as hard as granite and as smooth as your watch crystal... but actually the clean, crisp facade of the Columbia Broadcasting Company's new studio is portland cement *stucco*—finish coat of Artstone stucco made with Atlas White cement!

After the stucco was applied, its 4428 sq. ft. of surface was ground and polished mechanically with carborundum bricks... in much the same manner as a terrazzo floor. Result is a smooth, rock-hard, semi-glazed surface that repels dust and dirt particles, and can easily be cleaned with soap and water.

Here, then, is an old material in a new dress particularly suitable in cities where dust, smoke and oil fumes dirty modern structures. Stucco was highly economical—it made it possible to modernize without ripping out the front of the old building to stay within the building line. Projections were removed, the many window openings were bricked in, the old brick and limestone front was roughened and scratch, brown and finish coats of stucco applied.

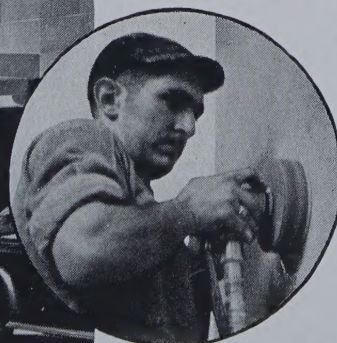
Let portland cement stucco made with Atlas White cement help build your next house or remodel your next building. It blends well with any architectural style or material. And it's surprisingly low in initial and upkeep cost. Universal Atlas Cement Co. (United States Steel Corporation Subsidiary), Chrysler Building, New York City.

Offices also at: New York, Chicago, Philadelphia, Boston, Albany, Pittsburgh, Cleveland, Minneapolis, Duluth, St. Louis, Kansas City, Des Moines, Birmingham, Waco.

● Polishing stucco surface with carborundum bricks.

FACTORY-MADE STUCCO IS PREFERABLE

IFS-1



## ATLAS WHITE CEMENT

A UNIVERSAL ATLAS PRODUCT







ACHIEVE EFFECTS LIKE THIS

WITH STOCK SIZE

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(Rolscreens can also be installed on other types and makes of windows.)
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- 4 **WEATHER STRIP** — exclusive Alumiseal compression type that paint can't clog. Adjustable.

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CATALOG  
IN  
SWEET'S

IT'S really a joy to work with Pella Casement Units because they are so versatile — so complete. Ventilating units can be specified 1, 2 or 3 lights wide and up to 5 lights high to set singly or in combination with fixed or other ventilating units. Any or all muntin bars may be omitted at no extra charge. Corner mullions and angular mullions of any degree for bays are available.

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**SAVE ON WALL and INSTALLATION COSTS** — These "5-year ahead" windows save materially on wall cost because their dimensions are 20% over-size. 100% assembled and pre-fitted at our factory, each unit can be installed weathertight in about 30 minutes. Pella meets rigid requirements of modern heating, ventilating and air conditioning.

#### "Collection of Pella Window Ideas" SENT FREE

This new, colorful, 20-page book shows how to adapt Pella Casement Windows to various architectural styles. Numerous pencil sketches. File size. Get your FREE copy by writing to the Rolscreen Company, Dept. P121, Pella, Iowa.



# *Pella* CASEMENTS

V E N E T I A N   B L I N D S



R O L S C R E E N S





# Planning A BETTER BATHROOM FOR THE SMALL HOME



Here's a typical problem often faced by architects: A small house, costing \$7,000. Small bathroom space—only 7 x 8 feet. What can be done to provide maximum bathroom convenience and charm—at low cost?

The Crane *Coronova* Bathroom Ensemble, pictured above, provides a successful solution. The fixtures are compact and convenient. The matched design adds harmonious beauty. Every fixture has Crane Quality—yet prices are remarkably low.

For 1941, Crane Co. is introducing matched sets to give architects greater scope in planning bathrooms for various sizes of space and various types of homes. Watch for other announcements. Visit the Crane Display Room to see and judge Crane Quality for yourself!



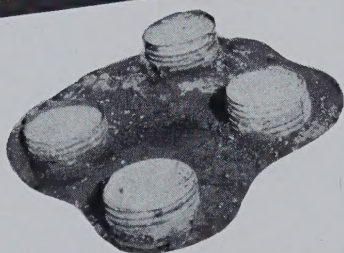
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# THE THRESHING FLOOR

*Architects who have been wondering what they could do to assist in the Nation's Preparedness Program might take a few points from MORRIS L. COOKE, Consultant on Management Engineering assisting Sidney Hillman in the Office of Production Management at Washington. One favored technique of tapping the reserve industrial forces of the nation was ably described by Mr. Cooke in a radio address on January 9, 1941, in which no small burden of responsibility was laid directly on those competent to amass data and plan constructively for the defense effort. Excerpts from Mr. Cooke's speech, broadcast by the Mutual Broadcasting System, follow:*

"I would like to tell you what your government is doing to speed up the production of guns, tanks, planes and ships by means of spreading out orders to the thousands of shops throughout the nation which have idle machines and idle men ready and willing to tend them. I would also like to tell you what I think you can do to help us in this momentous undertaking . . .

"Let me first explain to you as briefly as possible how the mammoth job of letting of these billions of dollars of defense contracts is done. You have all read in the papers about the big orders—totalling sometimes over a hundred million dollars at a time—which the Army and Navy have given to manufacturers all over the country. These are the prime producers of defense goods. The Army and Navy have been dealing with some of these concerns for years. It was therefore natural that they would turn to them in this time of emergency for many of them are not only large but very competently managed . . .

"However, the gigantic size of the current orders has literally choked the normal facilities of these manufacturers. They have available neither enough machines nor sufficient skilled manpower to turn out the products as swiftly as we need them. This problem can be solved in two ways.

One way of doing it is to build new plants and manufacture new tools with which to equip them and then to move to these new plants the necessary skilled workers who are now scattered in smaller communities throughout the land . . .

"The second alternative is to go outside the facilities and men available to the manufacturers and tap the huge reservoir of human energy and skill and mechanical equipment now lying idle in thousands of cities, towns, and villages throughout the nation . . .

"The outstanding fact in the present situation is that about 50 percent of the nation's tools and of the skilled hands to tend them are now lying idle for lack of orders. The job for which Mr. Hillman brought me to Washington was to find out where these machines were located and to work out a system for 'farming out' defense orders among them as speedily and efficiently as possible.

"The first thing our staff of management engineers did was to make a rapid survey of the experience of this country with 'farming out' during the last war and the experience of Great Britain and Germany during the current struggle.

"We found out that 'farming out' had been developed most extensively in Germany, where preparations for total war had been going on with great thoroughness for at least five years before the war actually broke out . . .

"Great Britain also has gone a long way towards a complete farming-out program. The tremendous speeding up of plane production in England which has followed the collapse of France is due in great measure to what they call their 'bits and pieces' program whereby they have divided up the production of aircraft parts among thousands of shops scattered about the country. Every available tool which can be used to turn out these parts has been brought into production. Even hosiery mills have been adapted to fit into the job.

"Our staff then turned to the next job—that of finding out what facil-

ities and men we had available for a farming-out program in this country. We first made some quick 'check-tests' of those areas where we were most likely to find communities where machines and men had been left idle by technological improvements and declining industries. These check-tests uncovered a huge reservoir of unused productive power waiting to be tapped for defense.

"We next faced the problem of how to bring these idle facilities and defense orders together. Many of these plants are small and are not accustomed to working for the government. But under local leadership and initiative in the face of the national necessity the capacity of many industrial plants can be pooled and made to operate as a single plant through a clearing house with an elected head to carry on negotiations in regard to government work. This is cooperation and democratic efficiency . . .

"Before this 'farming-out' program can get into high gear, we will need to call upon all the resources of imagination and organizing ability of which this country has an abundance. This is where *you* can help. If you live in a community where there are machines which are idle, even if only part time, and where there are unemployed skilled men and women, help get a community organization started to list these facilities, organize a pool with an operating head and go after some of this defense work.

"Don't be discouraged by the fact that you live in a predominantly rural area. One of the most active of the groups with which we are in contact is one which was formed by three counties in *Virginia*, all of them rural. But these counties found after a survey that they had more than 350 tools which were idle at least 90 percent of the time.

"If the firms in your area are worried about financial assistance, they should go to the nearest Federal Reserve bank. The Small Business Activities Office of the Defense Commission has arranged for these banks to extend credit and to advise just such groups . . . Let's go!"



*HAROLD A. CAPARN, Landscape Architect, of New York, jotted down the following points after a discussion of the recent statement by the American Society of Landscape Architects that "a landscape architect should be retained for periodical supervision of his work for at least three years after its completion." He sends the letter to us, feeling that our readers will be interested in this problem, which has been too little considered. As a matter of fact, we know more than one Architect who would like to continue services even after a new building is occupied!*

It has been stated as an official opinion of the A.S.L.A. that when a project of almost any scale involving the use of planting material was completed according to plans and specifications, in most cases the development of the designer's vision had only just begun.

The trees, the shrubs, and plants, when first set out, bore but slight resemblance to the forms and textures they would take in periods ranging from a few months to fifty years or more; that most of them would come to maturity and need removal or severe pruning or replacing long before that time; that with the best of care and skill and knowledge of the growth of the planting material, its condition after a period of years could only be partially foreseen; that when the landscape architect was gone, his planting scheme would be in danger of damage from ignorance, carelessness, failure to understand his intentions, whims of owners or gardeners, drought, plant enemies and unforeseen causes, and that those dangers to his work and vision were especially likely to operate in the first few years after his work was completed; that crowded growth in mass planting is inevitable sooner or later, and that the removals or replacements should be done with understanding, not by guess.

In fact, the meeting of minds between the landscape architect and his client is more difficult than in the case of any other art for the reason that the planting that most distinguishes this from other arts cannot be installed complete and mature; is not of inanimate paint, wood or stone, but of living and perpetually changing materials. It is hardly more than a promise for years to come. A nice young tree costing the tidy sum (in

these days) of \$7.50 is just noticeable when planted; but by the time the sapling is grown up it may have crowded out a dozen shrubs and a flower bed or two and spoiled a piece of lawn. A leafless Spiraea or Viburnum of nursery size looks like an insignificant bundle of twigs; but, when mature, the tree and the bush may take up fifty or a hundred times the cubic space they did when first set out. In proportion to the size of the trees and bushes the mass of the planting changes also and, consequently, its relation to the whole composition of buildings, lawns, roads, etc.

Thus, if we assume a house and grounds as a typical example of landscape design, we have a composition of two diverse elements, the inanimate and the animate, the constructed and unchanging, and the living which varies from year to year, yet each of which should be complementary and essential to the other. Of no other art can this be said. Your painter, sculptor or architect can and does deliver his goods for any and all to see his completed vision and purpose. But, after all his solicitude, labor and foresight, the landscape architect can, too often, only say to his client, "This is the best I can do to date. Your work is now complete as far as is possible at this stage, under the circumstances and with the funds and personnel at my disposal. If you will wait 5, 10 or 20 years (as the case may require) and will during that interval, make no important changes without consulting me, you will see and possess the results for which I have done all this planning and working."

Yet, when all is said and done, there still remains this compensation. If a layout is good in itself it will be felt although it can be, for years to come, only partially realized. The owner will be so gratified with the evident reasonableness and purpose in the changes from the formless vacant lot condition for which he is paying, that he will ignore its inevitable lack of completion and his satisfaction in it will increase from year to year as his outdoor home develops and improves instead of deteriorating.

This is written in the thought that it may be worth the while of the landscape architect to bring these essential conditions to the attention of his client who has seen them all around him perhaps for many years, yet may never have given them a passing thought.

*Much has been written about the splendid courage of the British Architects, who have continued their professional activities during the present emergency, and we are now indebted to WILLIAM LESCAZE, New York Architect, for the following announcement of a channel for direct aid. There are already campaigns to collect funds on behalf of the children of the war area, but it would doubtless be a personal satisfaction to many architects to feel that they could participate in assisting their hard-pressed colleagues over-seas.*

May I urge you to publish in your forthcoming issue, in a prominent place, an appeal to all the architects of the United States?

At a recent meeting of the New York Chapter of the American Institute of Architects, the following resolution was made, seconded and unanimously carried:

RESOLVED that Mr. Lescaze together with the President of the Chapter be authorized to organize a fund to be known as the U. S. Architects' Fund for R.I.B.A. Children, and for that purpose to send out an appeal to all architects.

BE IT FURTHER RESOLVED that all monies received from this appeal be deposited in a separate account, which shall be closed before January 30, 1941, by sending the total amount, less expenses incurred, to the R.I.B.A. to be used in their discretion for children of their members.

I need not tell you of the difficult circumstances in which some of our colleagues — the architects of Great Britain — find themselves. It is true that times are also hard for some of us here but we all appreciate that their lot is infinitely worse than ours. Let us hope that all the architects in the United States will want to contribute to this fund. Contributions in any amount will be gladly received. Checks should be made out to the U. S. Architects' Fund for R.I.B.A. and should be mailed to the New York Chapter, A.I.A., 115 East 40th Street, New York City.

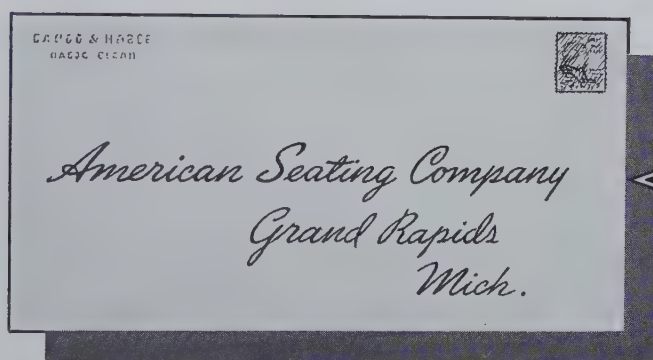
We hope that by the end of February a sufficient amount will have been obtained so that we may send it to the R.I.B.A. and at the same time terminate the collection. May I count on your valuable help?



# ANSWERS

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# CRITICAL YOUTH WIELDS THE FLAIL

## EXHIBITS PROFITABLE

The understanding of contemporary design in this country has been very slow, especially among the laymen, that group who are the clients and more or less dictate the design of a structure. This is exceedingly unfortunate, for this lack of knowledge gives rise to a prejudice in a person's mind against so-called modern architecture, a prejudice hard to overcome in the short time in which he is in contact with his architect, a prejudice which deprives him of new methods and materials and deprives the architect of a chance to develop new ideas. This prejudice must be changed if architectural design is to make progress but how can it be changed.

Let us look for a moment at the sources of the average person's knowledge of architectural design. He sees the buildings under construction around him, he reads the real estate sections of the newspapers, or he looks through certain "kitchen architecture" magazines in which buildings are washed down and boiled out to suit his taste at the moment. All of these are not leading but lagging. They do nothing toward demonstrating new ideas except perhaps a new use for an out-of-the-way closet ("Make a Hobby Room Out of That Space Under the Stairs") or a totally different location for that extra mixer ("Save Kitchen Steps This New Way"). All this is merely on the surface and contains nothing that would cause anyone to think or that would point the way toward progress in design. The average man in the street never sees one of the better architectural magazines and if he did have access to one of these trade publications would he look deeper than the gloss on the photographic pages.

With this condition how is he to know what contemporary design is doing for his needs and for his means—when he starts to build how is he to make a fair choice? Is his architect to explain to him, and to each other one separately, recent design developments and their relation to his own well being, trying at the same time to overcome the man's set ideas that have arisen through his lack of

knowledge? This is a long and tedious process which very probably will produce resistance in the man's mind through the fact that he will feel that he is having ideas forced on him. But how can the progressive architect inform the future client as to recent ideas and the advantages which these ideas have for the client in order that he will have time to think about them and to sell them to himself.

It appears to me that one solution to the problem would be a more general use of exhibitions as have been prepared and presented by alive and interested architects and architectural students in various parts of the country. Not a dull exhibition of endless vistas of pretty pictures, but one which would awaken the interest of the general public, one which would show new ideas, new materials, new methods in such a manner as to provoke discussion and thought among the people. An architect can't sit back and wait for the client to come to him with a set of outmoded ideas which the progressive man has to change before he can secure an ideal solution to the problem. It's infinitely harder that way. The architect must go out to the public with his ideas and create an interest in and a desire for them, otherwise they will continue hidden, misunderstood, and unwanted. A market has to be created for a commodity and if architects and students do not do this they will find that their business has become as stagnant as any other business which has outlived its time. But if we believe in contemporary trends and feel that they are for the clients' good but find that the clients do not want them let's give the people a chance to see them and a chance to develop the ideas in their own mind. It is only in this way that we can overcome the public's resistance to design progress and create a vital and alive architecture related to our life and at the same time please the client by giving him a design which appeals to him because he understands it and not because it brings back memories of Aunt Minnie's barn.

This has been accomplished in other fields. Through their educational committees, their exhibitions, their performances, in short through

their continued contact with the public, musicians have created a desire for contemporary music; artists, a desire for new art; and sculptors, a desire for modern forms. Only the architect has sat back and waited—is still waiting.

J. STARKE HAMILTON, JR.  
*Georgia Tech*

## UNTWISTING A FAMILIAR FORMULA

When Louis Sullivan uttered his famous formula, "form follows function," he supplied a very necessary restatement of an architectural truth. However, as the effect of this doctrine began to permeate throughout the world, it became by degrees twisted to read, "whatever is functional is therefore beautiful." This seems to be the basis for much of the modern or contemporary work.

To my mind, this new formula is expressed solely in terms of pure engineering; and if so, why architecture? The mere raising of a structure to enclose sufficient space for the performance of various phases of living, is mainly a mechanical procedure. And if a building being adequate in its function is therefore by definition beautiful, where does the architect fit in? Is he not subservient to and possibly superfluous to the engineer?

Actually, functionalism is not necessarily a producer of beauty, although in architecture, the beautiful is dependent upon function. This latter is what should be stressed in our approach to modern problems.

We have become so interested in new techniques, so wrapt up in new materials and their possibilities, that the human factor and the social significance of design are not predominant as they should be. Rather than have all of our work reduced to the common denominator of the science of engineering, we should remember that architecture is a fine art . . . a social art, and that it should be expressed in these terms.

The suggestion that the use of ornament or applied sculpture might help to soften the severe starkness of much modern work is usually received quite coldly. Perhaps with much justification. The horrors of the

*(Continued on page 14)*



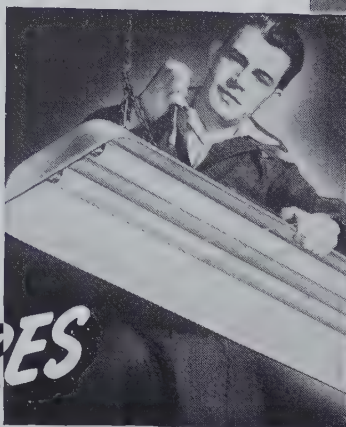
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Copr. 1941 Hygrade Sylvania Corp., Est. 1901. Makers of Hygrade Fluorescent and Incandescent Lamps and world-famous Sylvania Radio Tubes.



(Continued from page 12)

Victorian world are all around us and do not invite emulation in any degree. No doubt with these atrocities in mind, it is often argued that the use of ornament would hide the form, conceal the lines of the structure. This is not necessarily so. A study of the fine buildings of the past disproves this fallacy.

The Cathedral at Rheims and the Parthenon are two excellent examples of the beauty possible in a studied and sensitive handling of the surfaces. In the former, the scintillating forms that embellish the edifice do not hide the underlying structure, but rather enhance it with a lightness and grace that is exceedingly pleasant to the eye. The Parthenon, while more dignified and severe, nevertheless also has a plastic quality that has not been approached in most modern work.

I am not trying to suggest that we borrow historical motifs or theories of design, or even that ornament, integral or applied, is the solution to our problem. But it is evident that the modern approach to architectural design needs to appreciate and emphasize much more strongly the universal social values that all people understand.

Houses should feel like homes and be conducive to family life, both individual and communal. Office buildings and factories should consider not only the physical functions for which they were erected, but also the spiritual values of the people that work in them. A church is not just a meeting place of a large group of people; it should express and exalt religion.

To analyze the practical and social elements of a building and to synthesize them into a whole that is beautiful should be the chief aim of architects. We students who are entering the profession have seen the mistakes and shortcomings of our leaders, as well as their very evident virtues and contributions. It is up to us to continue the search for a more complete, more satisfying phase of architectural design that will, in terms applicable to contemporary life, equal and perhaps surpass the great periods of the past.

ROBERT SAUNIER LUNDBERG  
M.I.T.

## "GROWING" BUILDINGS

In studying the history of Architecture, it is interesting to note that until comparatively recently the archi-

tect was a relatively unknown man. From the earliest Mesopotamian Architecture, through Egyptian, Greek, Early Christian, Gothic, etc., the Architects are pretty generally unknown. Their names remain unknown possibly because they were considered unimportant, but more likely because there was no Architect as we know him today. Most of the early ones with whom we are familiar were builder-architects rather than pure designers—they may have slaved over the drafting board, but in the end they were the master builders.

Recently, however, the Architect has appeared as a plan and elevation designer—on paper. He has not too often concerned himself with the engineering or construction problems but has had these functions, which are rightly his, taken over by engineers—who care little for and know practically nothing of Architecture—and by Contractors (who need only the addition of the word behind their names to become, regardless of training, builders!—may God rest their souls).

Much has been said about the functional plan and the functional exterior. The elevation should "grow from the plan." It is all too often in this respect that the architect fails. He does not know how to make it "grow." In other words, he knows little, if anything, about building methods and materials. I am sure that it is this general indifference to engineering and building that has inhibited the growth of architecture in this twentieth century. While a few men like *Frank Lloyd Wright* and *Richard J. Neutra* have been rightly concerned themselves with all aspects of the building trades, many others have been sluggardly crawling along—not thinking.

The schools have encouraged this lack of interest. Many of them are tied up so thoroughly in the Beaux-Arts system (trying only to get medals) that they have let the practical aspects of the building be completely obliterated by pretty drawings. What architect would, if he could, spend six weeks on the mere scheme of a building, when he well knows that it has to be built before the death of the client? None. Then why should the schools practice such fallacious thinking? Should this impractical viewpoint continue? No!

There must be a definite and determined revamping of the system before the architecture of America

will come out of its doldrums and into its own. Men who have studied in such offices as Wright's and Antonin Raymond's realize the importance of structures, but most of us who have studied in the offices of lesser men or in the colleges and universities of the country have been working in such a Fool's Paradise that we have lost sight of the true basis of architecture—building, not drawing.

I do not propose that the architect should become an architect-contractor—the assumption of risks and the necessary capital are beyond him—but the architect could, if he had the knowledge, take more interest in the actual construction of the building and he could, as master of the job, be more insistent in his demands on the contractor. He could also, by his increased knowledge, cut down the cost of construction by short cuts, less expensive materials, and by improved building systems (which he must invent) without sacrifice to the job. The end result should be a better, less expensive building, more expressive of the architect's original conception. Should the student (and I mean not only those in a school, but anyone from twenty to seventy who is willing to learn) lack the opportunity for adequate formal training, he nevertheless can study on his own or with the aid of a sympathetic faculty such subjects as: structures (wood, concrete, steel, etc.), construction, details, materials, and the actual process of building (work for a time with a contractor—find how he cuts corners, so that you as an architect will be able to look for and prevent such practices). The student and the practicing architect should concern themselves not only with the old tried systems of construction, but should familiarize themselves with the new. Where nothing seems to serve—invent. Try for a while to be different, not for the sake of being different, but in an attempt to develop that which will produce better, cheaper buildings. Whether a man has \$100,000 or \$3,000 to spend, he should get his money's worth; he should get not a mere house, but a home.

It is not the inability of the architect to plan a good residence which has held up the progress of things, but his inability to build economically enough so that the Owner can pay for it.

JOHN RANDOLPH SUYDAM  
Pennsylvania State College





## ANDERSEN LIFETIME CASEMENTS ADD AUTHENTICITY TO THIS EXCELLENT TUDOR RESIDENCE

The architect's problem in planning this home was to specify modern materials and modern products which at the same time would carry out the medieval atmosphere with faithful regard for authenticity.

By specifying Andersen Casement Window Units with leaded glass panes, this happy combination of old-world authenticity and Twentieth Century precision and operating superiority was achieved.

RESIDENCE, ENGLEWOOD, N. J.  
CARL K. LOVEN, ARCHITECT

NOTE THE MEDIEVAL SYMBOLS IN THE LEADED GLASS PANES. THESE WINDOWS SWING OUT, CARRYING THEIR DOUBLE GLAZING WITH THE SASH. SCREEN IS INSIDE, AND SASH OPERATOR WORKS INDEPENDENTLY OF THE SCREEN

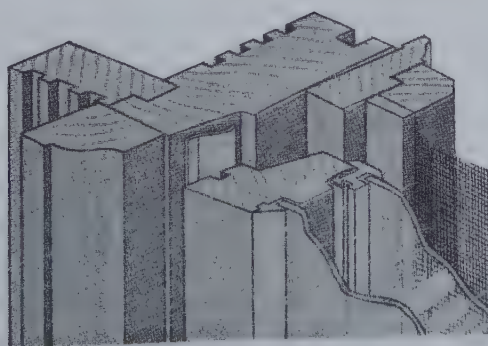


INTERIOR VIEW, BAY

The beauty of the Andersen Casement Window Unit is rivaled only by its superiority as a functional part of the house. Precision-built and precision-fitted at the factory, this window has specially designed sash that provide exceptional weathertightness and yet operate easily without sticking or binding or rattling.

Air infiltration around the perimeter of the sash has been checked in the University of Wisconsin laboratories, and is less than one-sixth that of an average weatherstripped double-hung window.

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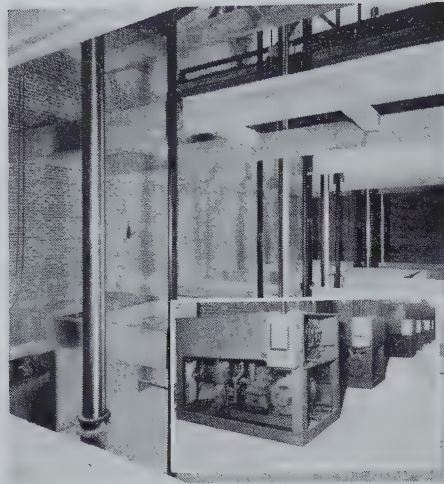
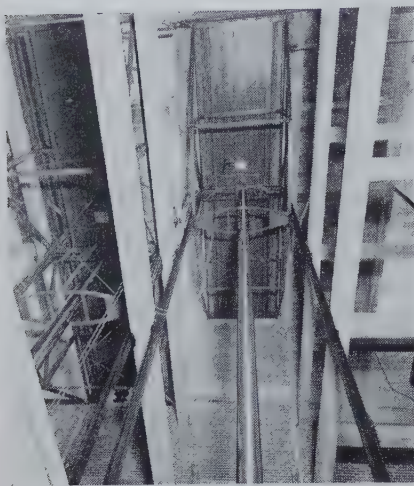
*ONLY THE RICH CAN AFFORD POOR WINDOWS*

STUDIO WINDOW





# New York's New Airlines Terminal Shows Why There's a New National Freight Elevator Trend



**Oildraulic freight elevators SAVE THE DAY** by eliminating need for costly 250,000 lbs. capacity Overhead Structure

The prohibitive cost of the overhead penthouse structure required to support total elevator loads of approximately 125 tons had the New York Airlines Terminal project at a standstill. The solution has aroused nationwide interest among architects and builders—it points to a new trend and a new way to cut down both preliminary and final costs by specifying Rotary Oildraulic Elevators.

## The Problem that almost STOPPED THE PROJECT!

Congested New York City traffic made the construction of a centrally located Airlines Terminal a necessity. But the entire program was at a standstill when it was discovered the cost of a penthouse and other overhead structure to support the approximate 125 ton load of the five to seven elevators was prohibitive!

Rotary Oildraulics solved the problem! The elimination of the overhead structure and such unusual features as using oil as the hydraulic medium, fool-proof controls, extremely accurate and rapid landing stops, etc. made them the logical choice of the builders.

Equally important... the Rotary Oildraulics were not only completely designed and built by Rotary but they were also installed under Rotary engineering supervision.

**It never had been done before  
BUT ROTARY DID IT!**

## Problem Highlights

Overhead structures too expensive... heavy duty... fast operation... extremely accurate floor stops... smooth starting and stopping... Drilling solid granite for positioning jack cylinders... Elimination of fast wearing parts and complicated mechanisms.

## How Oildraulics Operate

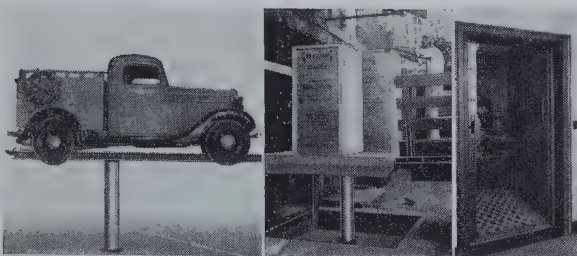
Instead of *pulling* the load up, an Oildraulic *pushes* it up by means of a hydraulic jack. The jack carries the entire load... no penthouse... no load bearing columns... no cables... no overhead lifting machine! When a control button is pressed the car rises as oil is electrically pumped into the jack... descent is by gravity. By eliminating many complicated parts that are subject to wear and breakage, Oildraulics are low in original and operating cost and require little upkeep.

## Why Oildraulics Solve Your Problem

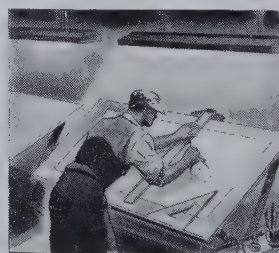
Rotary Oildraulics not only conform to national safety standards but they provide maximum safety, capacity, performance and economy for all industrial and commercial applications requiring up to 30 foot travel.

You can *guarantee* these advantages to your clients because every Oildraulic is "tailored" to meet the requirements of each location and is backed by more than 15 years of successful experience in building hydraulic lifts for automotive, industrial and commercial applications. And Rotary engineers work with you from "start to finish!"

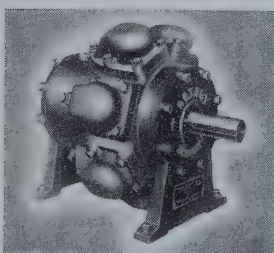
Write Now for complete data and information on Rotary Oildraulics. Address: Rotary Lift Co., 1071 Kansas Street, Memphis, Tenn.



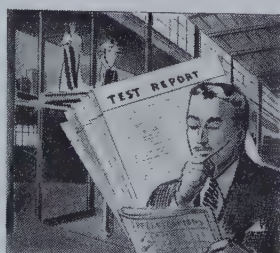
More than 15 years successful experience in lift construction... over 36,000 Rotary elevators, lifts and levelators in use throughout the world.



Many of parts for the Airlines Terminal were "firsts" for Rotary and started in the drawing board stage.



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Every part that goes into a Rotary Oildraulic is thoroughly tested under field conditions before shipment.

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# HERE, THERE, THIS & THAT

## BOSTON NOTES

An indifferent breed of winter this, thinly-iced and clothed indecently by a meagre snow cover. *Royal Barry Wills'* slithering skis are the only ones about which I have positive information; daring fellow Wills, for a toss into two powdery inches is nothing if not a bone shaker. One of our ski experts of yesteryear (and mayhaps now in the Sierras) writes from Hollywood. There he—*Ted Rich*—improves M.G.M. cinema architecture and announces the birth of a daughter.

Another localite just come out of hiding is none other than *Dan Drew*, sometime captain of our interoffice bowling league; peace to its ashes. Dan demonstrates the flexibility of this here trade, when he permits himself to be lured into employ during a lull in his private practice. You can't do that so easily if you have a store, pot-bellied stove, cracker barrel, and a stock of goods on your hands. No sir, architecture is a great little game (of chance).

We have always contended that the engineers, consarn'em, can teach us a thing or two about drafting, and lettering in particular. Now we're sure of it, having seen drawings bearing the initials of a guy named *Webster* at *J. R. Worcester's*. The same set showed *Bill Fopiano* batting high for the architects, but that Webster lettering could never have been done by anyone who spit, smoked, drank, or turned up round the edges, and most architects do at least one of these things.

Office lines are so completely disrupted that you are finding your friends in most unexpected places. Who could imagine *Dick Hollister* wearing a GE button and not the crest of William T. Aldrich? *Charlie Crombie* has telephoned from Bethlehem Steel, *P. K. Andrews* swears by

(Continued on page 18)



*This pencil-and-wash study by Lili Rethi of the extensive remodeling of the chancel in progress at the Cathedral of Saint John the Divine, New York, was included in a recent show of her work at the Architectural League of N. Y.*

## IN THIS ISSUE

*Chauncey W. Riley*, whose Banco Popular de Puerto Rico is featured in this issue, received his architectural training at Alabama Polytechnic Institute and Tulane University, finishing in 1923. He studied painting at Arts & Crafts Club in New Orleans and Art Students League in New York—devoting subsequent years to landscape painting. In 1925 he took postgraduate architectural work under Harvey Wiley Corbett at Columbia University, and entered the office of Morris & O'Connor as a designer. He was placed in charge of several large projects for that firm and remained with them until 1935 when he began his own practice.

In addition to the Banco Popular

Building in San Juan, a large apartment hotel, and smaller constructions in Puerto Rico, Mr. Riley's work includes the Rhinebeck Savings Bank, Rhinebeck, N. Y.; Springfield Institution for Savings, Springfield, Mass.; several smaller banks; and large and medium-sized residences.

Because of his acquaintance with conditions peculiar to the West Indies, having lived, and practiced architecture there, Mr. Riley is now appropriately engaged in work with Caribbean Architect-Engineer—the group formed by Voorhees, Walker, Foley & Smith, Architects, together with Parsons, Klapp, Brinckerhoff & Douglas, Engineers—to do the army defense posts in the recently-acquired British possessions in the West Indies.



(Continued from page 17)

Jackson & Moreland, engineers, *John Turner* has taken up with his namesake, Turner Construction Company, and there's *Rea Esgar* at Camp Edwards. Cream of the crop, too, so there must be something in it.

They do say that the *coup de grace* to architectural private practice is at hand, due to priority for defense jobs and not enough building materials to go around.

The Boston Society of Architects on January 7th announced the award of the Harleston Parker Medal to *Richard Shaw*, for his music shell on

the banks of the Chas. At this juncture the lads chimed in with enthusiasm, because they recognize Mr. Shaw as a genuine architect, who can design, draft, write specs, knock out an I beam, and drive the golden spike, with his left hand tied behind him and wearing a top hat.

It is to be hoped that *Millard Gulick*, grandpa of the registration law, will take time off from preparing the most particularized house drawings in town to file another bill before January 11th. If the archs. keep at it long and adequately enough they may prevail over the realtors and

speculative builders, who take such a touching stand for the poor, defenseless half-architect, in danger of ruin if such a law were passed. It isn't his cut-rate that counts.

*Leo Whalen* told the Architectural League of Boston about the mysteries of FHA, on December 14th, and did a fine job of it. Here's another architectural man, hailing from the famous office of Maginnis & Walsh, who has "modernized" himself as architect for that branch of the national alphabet in town.

Collins & Fairbanks has closed its doors. Can you beat it? Filene's "carries on," with an original C&F clerk and a counter-full of the hats you used to buy until the end of Hoover's administration.

This month's Great Event occurred on January 13th. Last fall we had noted furrowed brows atop the mighty at Boston's Architectural Club; something was wrong, and as we could eliminate women and indigestion, that left dough. Came the showdown and *Chester Lindsay Churchill's* mortgage busters produced a miracle. They dickered and passed the hat so adroitly that the old millstone round the Club's neck was reduced to a doughnut. 'Taint all over yet, but things are relatively serene; hence the heartening New Year Revival Meeting on the 13th.

President Loring wore an immaculate bar-keep's apron, a derby and a false set on the handle-bar model which made the writer jealous; only satisfaction lying in the observation that they didn't stick on very well. In this outfit Mr. Loring manned as sweet a pair of beer kegs as ever we saw, and about them a distinguished company assembled.

Master of Ceremonies *William Stanley Parker* spoke appropriately about the Club's patron saint, *Louis Newhall*, and then *Carroll Bill* led with the Club song—"Stoffa di Italiano," *Jack Linnett* plying the horse's teeth. *Chester Lindsay Churchill* outlined the course of battle whose successful outcome he is said to be responsible for in large degree.

Next *William Emerson* impaled the effigies of defunct mortgages on a skewer and applied fire, and afterwards there were speakers—*R. Clipston Sturgis*, *Robert Bellows*, and *Charles D. Maginnis*. A poem by *H. Daland Chandler* was read and another by *Gordon Allen*. Seems the

(Continued on page 20)

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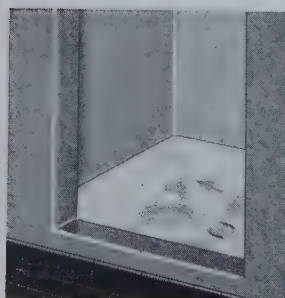
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(Continued from page 18)  
last-named slipped out quietly just before the reading, so that President Loring made the delivery, but his blushes softened gum arabic and grounded the false whiskers for keeps.

Jordon Kilbrick announced an act called "The Judgment," as interpreted by the atelier players, protagonist being the Hair Doktor Tosi, who operated from behind a fearsome set of sable bushes. There was a mysterious charmer in the play who had TB but lost them instantly when someone punctured the balloons.

Now among the speakers was Walter Kilham and his admirable contribution ran in this wise:

"I AM LEARNING SOMETHING ALL THE TIME"

*Back when this Club was founded,  
Peabody & Stearns made all the designs,  
And utilized Renaissance of different kinds.*

*But now when it comes to doing any work,  
it is difficult to keep the habit,*

*Because practically everything is snatched by Coolidge, Shepley, Bulfinch and Abbitt.*

*While as for the rest, there is nothing left but the core*

*On account of the activities of Andrews, Jones, Biscoe and Whitmore.*

*On Boylston Street there is a new building with a steeple  
And because it's Cram's it is supposed to be a church by all the people.*

*There is an architect out West named Frank Lloyd Wright*

*Who built a house in Idaho where the roof wasn't tight,  
And when the client told him his tale of woe,*

*Wright said, "That can't be 'cause it never rains in Idaho."*

*Whenever I go to a party the ladies all say, "How wonderful to be architects."*

*And they would all like to be the same if they weren't busy with babies up to their necks.*

*But I say it would be much better to go to lectures or play the horses  
Than to spend your life counting risers and treads and brick courses.*

*Once to copy the Parthenon or the Villa Medici was the greatest hope of us,*

*But now that is all out and we look to see what is recommended by Gropius.*

*So I say that the world is in a state of digression*

*And you don't really have to join any procession,*

*Just use glass bricks and leave out your corners*

*And when you die you won't have any mourners.*

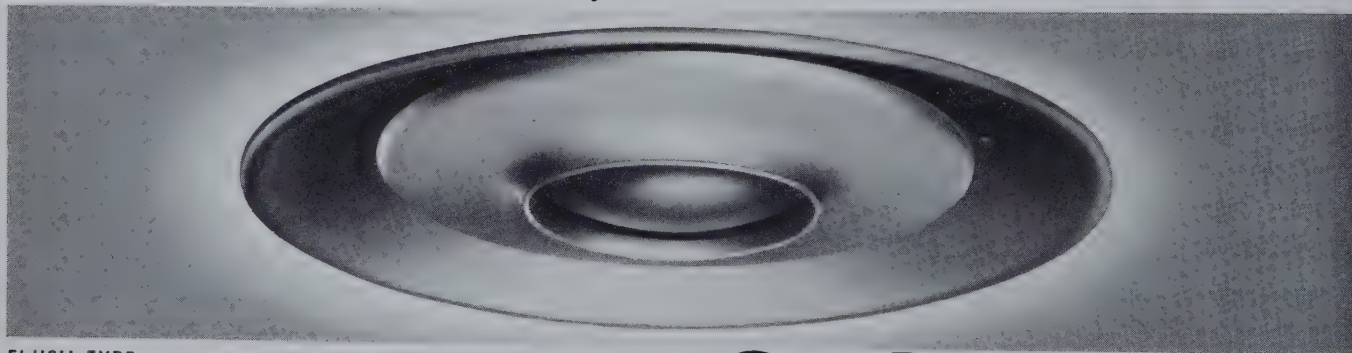
*This is the only club I know which is out of debt*

*And all of its members are the best people I have ever met.*

With things a'zoomin' anew we hope there may be more such worthy evenings, even if we have to pay for the beer and pretzels.

Boston professionals are finding their new and spacious "Architect's Desk Diary" a very useful rig. This excellent device, sponsored by the Club, is the result of Bert C. Buffey's energy in particular, George S. Lewis' well-lettered cover design, and the advertisers from air-conditioning to waterproofing. An ample appointment book, with a key to the men who can pull you out of the hole you've gotten into. LEON KEACH

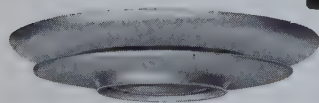
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FLUSH TYPE

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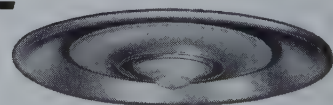
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**"It's STAINLESS"**  
**you've planned a successful kitchen**

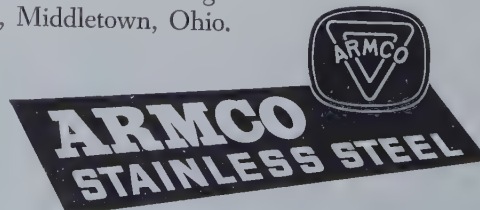
• Women are learning the definite advantages of stainless steel for use where food is prepared. Stainless steel sinks, fittings and work surfaces are becoming increasingly popular for the kitchens of better-than-average homes.

The smooth, pleasing tone of ARMCO Stainless Steel enhances the smart appearance of the kitchen. Food and beverage acids cannot stain it and it will not rust. It is easily cleaned with soap and water. Being a hard metal, ARMCO Stainless is highly resistant to denting and scratching. With no plating to wear off, it gives lifetime satisfaction.

Weigh these and the many other advantages of ARMCO Stainless Steel in designing modern kitchens. We shall be glad to send you detailed information. The American Rolling Mill Company, 441 Curtis Street, Middletown, Ohio.

#### STAINLESS STEEL FITTINGS

Specify sink fittings of ARMCO Stainless Steel. Modernly designed; no plating to wear off; virtually permanent. Write for information.



## 84TH ANNIVERSARY

The New York Chapter, A.I.A., will celebrate its Eighty-fourth Anniversary with a dinner February 25, at which the Chapter President, *Frederick G. Frost*, has invited *Mayor LaGuardia* to be the guest speaker. The Mayor has tentatively accepted for that occasion.

Chapter activities in New York have been focused on the Preparedness Program in recent months. Mr. Frost, after receiving assurance from Mayor LaGuardia that technical assistance and advice of architects would be welcomed by the *Mayor's Defense Council*, has appointed a Civilian Protection Committee of six, members — *Harvey Stevenson*, *J. Andre Fouilhoux*, *Alfred Easton Poor*, *Geoffrey Platt*, *Matthew Del Gaudio* and *Harry Milton Prince*. The last-named is also a member of the Mayor's Defense Council.

Mr. Frost also will serve the profession in a dual capacity, having been named by *A.I.A. President Bergstrom* to serve as the architect-member of the National Technological Civil Protection Committee recently appointed by Secretary Stimson. Other members of the Committee are *Walter D. Binger*, Chairman; *W. H. Carrier*, American Society of Heating & Ventilating Engineers; *Harry E. Jordan*, American Water Works Association; *Dr. A. B. Ray*, American Institute of Chemical Engineers; *Dr. Abel Wolman*, American Public Health Association; *Colonel Jas. L. Walsh*, American Society of Mechanical Engineers; *Scott Turner*, American Institute of Mining & Metallurgical Engineers; and *E. M. Hastings*, American Railway Engineering Association.

One of the best-attended Chapter meetings last month was the luncheon addressed by *Quentin Reynolds*, newspaper correspondent who recently returned from the war area.

## SIXTIETH ANNIVERSARY

Congratulations to *The Architectural League of New York* which celebrated its Sixtieth Birthday, January 18. The first President of this fine organization, which has done so much to stimulate the best efforts of the profession in the Metropolitan area, was *Daniel W. Willard* who is now a resident of California and who sent his greetings on this important date.



# Banker's Life Building gets light and privacy with PC Glass Blocks

PC GLASS BLOCKS are generously used in the new Banker's Life Building in Des Moines, Iowa. Here, the PC Glass Block light-transmitting areas, with clear glass casement insets, may be seen, and large Glass Block panels in the auditorium (foreground). Tinsley, McBroom and Higgins, Architects.



**AUDITORIUM INTERIOR**, showing PC Glass Block panels. These panels not only help to light the room, but their sound insulating properties help to make the hall quieter by deadening outside noises.



**IN THIS OFFICE** below ground level, PC Glass Block panels are used to bring daylight into the room while keeping out curious eyes. They assure privacy and freedom from outside distractions for the room's occupants.



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## POTOMAC PATTERN

Many of the Government architects now have gone to work for private practitioners lucky enough to get Government contracts with the War or Navy Departments. Lucky? Not entirely. Our old schoolmate, *John J. White*, henceforth to be known as "Commander" does the interviewing of private architects hoping for some Navy work and his standards are some high.

Building Inspector, *Colonel John W. Oehmann* has been called to the colors. Appointed in his place was *Robert W. Davis* whose service with the Building Inspector's Office has been of long duration and indisputably characteristic of a good engineer. We know from personal experience that Mr. Davis's dealing, with the public, architects or builders, will continue to be compatible and just.

Some of the last batch of dismisseees from Public Buildings have been recalled for defense housing work, which we understand is going along just so-so, on account of too many agencies involved and the slow process of acquiring sites.

The Washington Chapter A.I.A. Associates splendid exhortation on "Housing for Defense" was shown for the first time to the Chapter members at the January meeting. Elsewhere among these edifying pages is a comprehensive pictorial report on this one-thousand-hour work. It speaks for itself! However, let us credit Associate *Lewis E. Stevens* and his group for doing an excellent job: so

excellent that the National Defense Advisory Commission has adopted the exhibition for its own use. It is stimulating indeed to know that a private effort can be taken verbatim for Government use.

Come cold, or rain, or sleet, or snow, there are always at least 60 members of the A.I.A. attending the monthly meetings to gather around the festive board, exchange the news of the day, and lend an attentive ear to some messenger carrying unusual news. At the January meeting, *Fredrick Bigger*, F.A.I.A., Consultant for the Federal Housing Administration on Land Use, discussed, "Main Aspects of Urban Obsolescence and Blight and Possible Corrective Measures." But as *Julian E. Berla*, Chapter Secretary, pointed out, "Don't let them words scare you. Mr. Bigger's talk will be of great practical value to us as practicing architects in the District where large blighted areas await reclamation." Mr. Bigger, an easy speaker, announced that what he was about to say, he hoped, would form a background for a symposium on the subject of Town Planning. He then traced the development of a community.

*Farm land, crossroads, subdivision, sale,*

*A store, a flat, some houses lift the veil.*

*Of trees and shrubs the land is shorn, That is how a community is born.*

He pointed out the architect's relation to the city planner—touching not

only upon the planning skill of the architect but also upon his value as an advisor in zoning. He stated that planning implies control and that as long as Zoning Commissions have no control, but merely approve or veto proposed planning, the development of good city plans is practically out of the question. His thoughts on tax-delinquent land, which usually develops into blighted areas, were stimulating and I am inclined to believe that most architects will agree with him in his idea of establishing a corporate arm of a community in order to redevelop the land, reclaim its taxation for the city, prevent its blight, and obtain true power of condemnation. Our 20-week course in City Planning in college wasn't half as enlightening as his 40-minute discourse on this subject.

The symposium mentioned was not fully achieved, perhaps because of our lack of thought on the subject, but *Louis Justement*, our most successful community developer, came forth and stated that Mr. Bigger's ideas were not revolutionary enough! He said we have rotten cities, improperly planned, and allowing for no growth. He feels that we must make the destruction of existing housing a function of new housing. In order to achieve this, we must recognize the realities of housing finance.

The National Institute of Arts and Letters is honoring *Louis A. Simon*, Supervising Architect for the Public Buildings Administration, with membership in the organization. Congratulations! Mr. Simon. RED

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by *M. E. Meyerson*  
M. E. Meyerson, President.

Sworn and subscribed to before me, a Notary Public, this sixth day of January, 1941.  
My commission expires Aug. 21, 1944. *Charles McNulty*  
Notary Public.

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SASH-A	YES	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	NO	NO	NO	YES	YES	NO	YES	NO	50%
SASH-B	NO	NO	NO	NO	NO	YES	NO	YES	NO	YES	YES	NO	NO	YES	NO	NO	NO	YES	NO	30%
SASH-C	NO	NO	NO	NO	NO	NO	YES	NO	YES	NO	YES	NO	NO	NO	YES	NO	YES	NO	NO	25%
SASH-D	NO	NO	NO	NO	NO	YES	YES	YES	NO	YES	NO	YES	NO	NO	NO	NO	YES	NO	NO	30%
SASH-E	NO	NO	NO	NO	NO	YES	NO	YES	NO	YES	NO	NO	NO	YES	NO	NO	YES	YES	NO	35%

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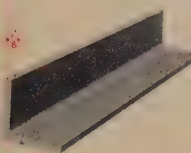
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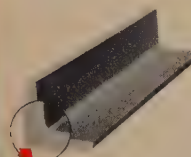
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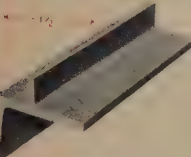
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Eliminates all springiness, makes weather bars more durable, rigid. Vertex corners guard against bending or warping of weathering bars during life of window ... a Mesker exclusive.

## FRAME BARS A MINIMUM OF $1\frac{1}{2}$ INCHES DEEP



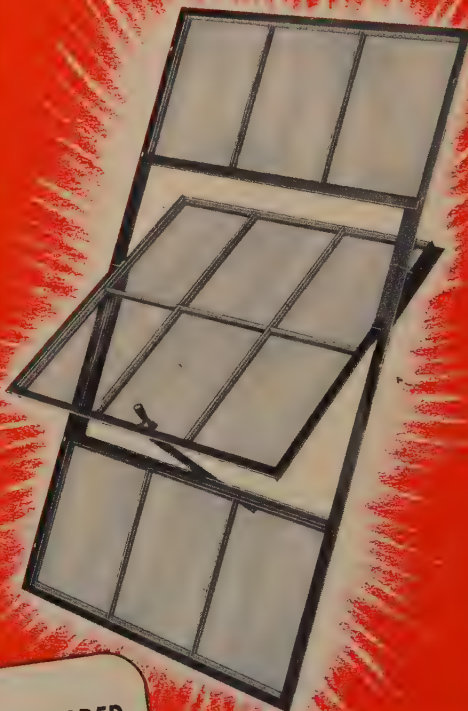
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## VENTILATOR CORNERS RIVETED AND WELDED



The exclusive double joining of ventilator corners (we rivet and weld) makes each ventilator as strong as the entire window... keeps all ventilators in perfect alignment and square.

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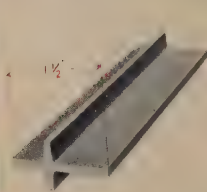


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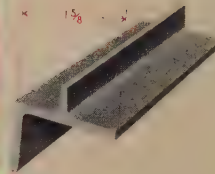
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## MUNTIN BARS MINIMUM OF $1\frac{1}{2}$ INCHES DEEP



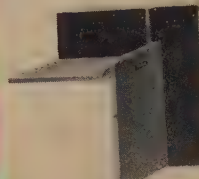
Extra deep Muntin bars contribute much to the reputation Mesker windows have for being able to "take it." They give all-round strength, assure maximum rigidity and greater durability.

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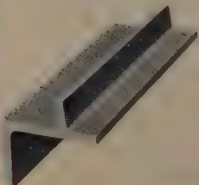


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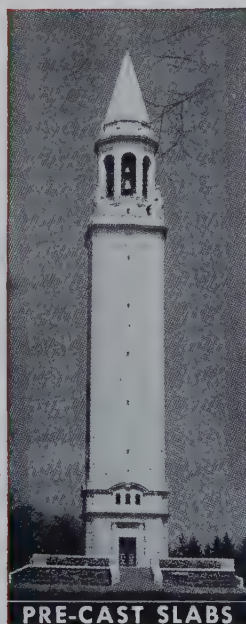
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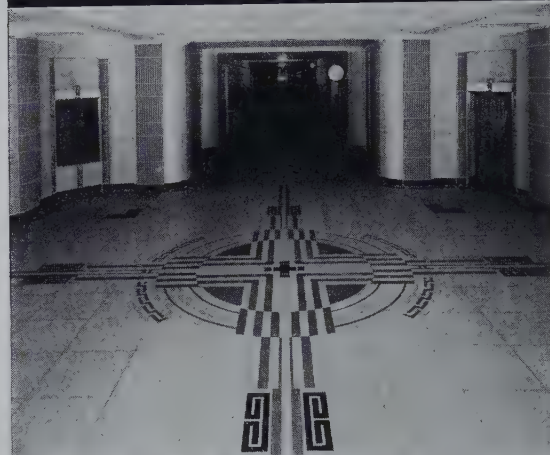
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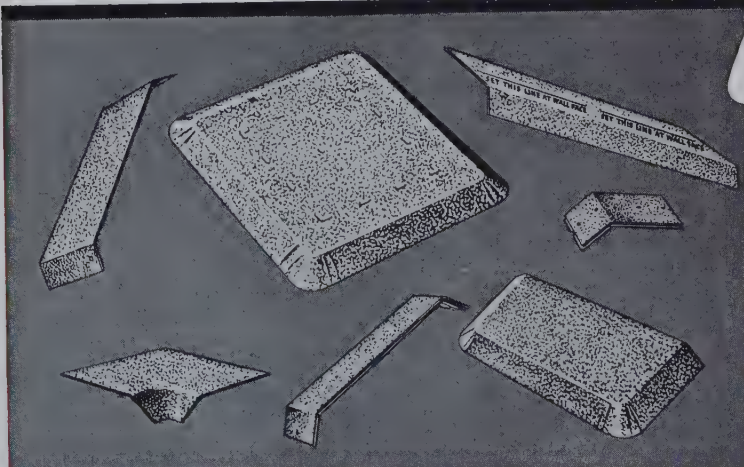
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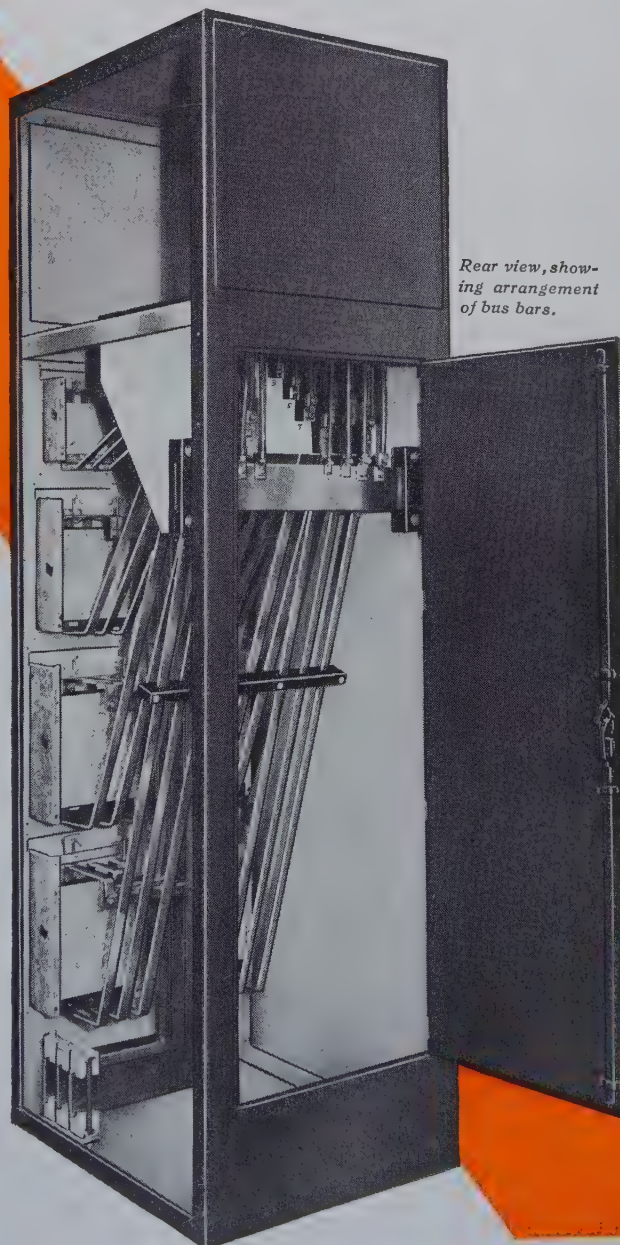


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**A**mong architects, wherever you may go, there is a universal confidence in RU-BER-OID Built-up Roofs. This is evidenced by the large number of schools, hospitals, apartments, and industrial and public buildings protected by RU-BER-OID Built-up Roofs throughout the world.

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First, the service record of RU-BER-OID Built-up Roofs has been proved over a long period of years. Second, architects may specify the type of Built-up Roof that best fits each building—for Ruberoid manufactures all three major types—asbestos...asphalt...coal tar pitch and felt. Third, Ruberoid's flexible specifications meet any conditions of climate, atmosphere, unusual wear or roof design, and in a price range to make them attractive for any work.

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owner, RU-BER-OID Built-up Roofs may be bonded—guaranteed both as to workmanship and materials for 10, 15 or 20 years according to the specification used. Such roofs are applied only by approved roofing contractors of known skill and reliability.

For ready reference, you will find in Sweet's a RU-BER-OID Built-up Roofing Catalog. Should you face an unusual roofing problem, we urge you to consult with our engineering department. Simply write Dept. PP-2. The RUBEROID Co., *Executive Offices:* 500 Fifth Avenue, New York, N.Y.

# **RU-BER-OID**

ROOFING AND BUILDING PRODUCTS



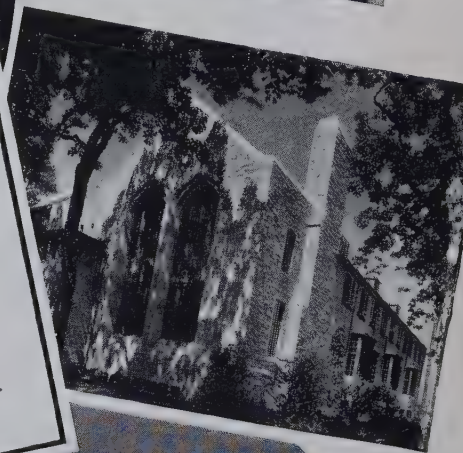
# For Your Big Job too... TRANE

HEATING  
COOLING  
AND AIR  
CONDITIONING  
Equipment

AIR<sup>n</sup>

## Trane Teamwork at N. U.

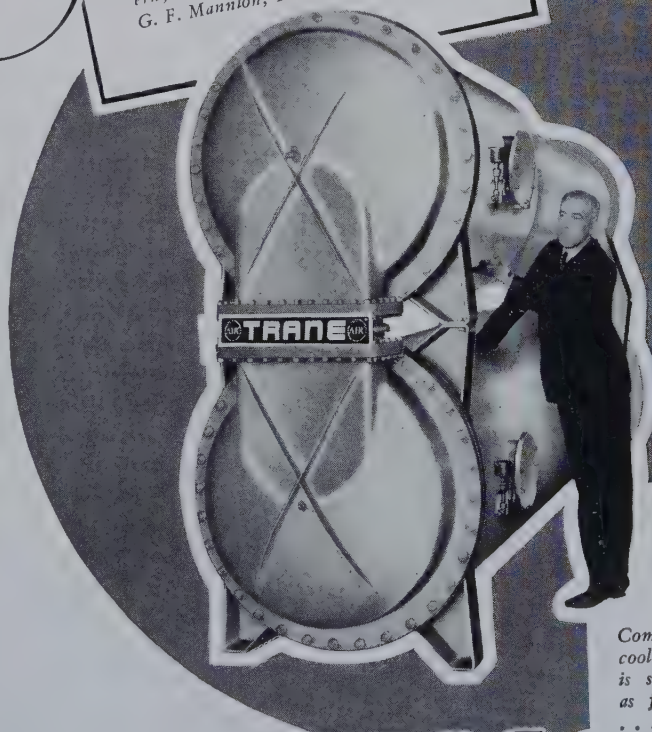
COMPACTLY located in a small equipment room is the Trane Turbo-Vacuum Compressor which furnishes chilled water to meet the air conditioning needs of beautiful Scott Hall at Northwestern University, Evanston, Ill. The cylindrical casing is visible behind the pillar. In the foreground are the gentlemen who teamed to achieve the desired results. (L to R) D. Warner, Trane Company; C. E. Crone, Jr., of Charles E. Crone Co., Ventilating Contractors; R. C. Wray, Jr., Davis Construction Co., Heating Contractors; W. A. Marriott, Supt. for R. C. Wieboldt Co., General Contractors; M. F. Hayford (kneeling), Supt. of Buildings and Grounds, Northwestern; R. E. Hattis, Consulting Engineer; G. F. Mannion, Trane Chicago Manager.



TRANE has what it takes to translate your prints into profitable, workable applications of heat-cooling, and air conditioning equipment of every description.

Trane offers you "on the spot service" rendered by fifty-five ably staffed offices throughout the country. Trane representative near you is a man trained to collaborate with architects, engineers, contractors, and industrialists, and complement your efforts with his broad knowledge of equipment applications.

Trane has the equipment to do your big job as well as your small one—the most complete line of heat-cooling, and air conditioning products commercially available. There's the Trane Turbo-Vacuum Compressor for large cooling and air conditioning work. There's the Warm Water Heating for low cost housing developments. There are Trane Unit Heaters, Climate Engineers, Air Conditioners, Convectors, Coils, and specialties in a multitude of sizes for every conceivable heating, cooling, or air conditioning requirement, residential, commercial, or industrial, comfort or process. The Architects, Engineers, and Contractors of American industry are looking to Trane more and more to meet industry's needs at a time when those needs are playing such a vital role in our national existence.



NOW  
**Real Simplicity**

WITH the Trane Turbo-Vacuum Compressor cold water for cooling and air conditioning is supplied as conveniently as from a kitchen faucet. . . . Self-contained, easy to install, weighs less, occupies less space. Available in 50, 70, 100, and 200 ton sizes.

# TRANE

AIR<sup>n</sup>

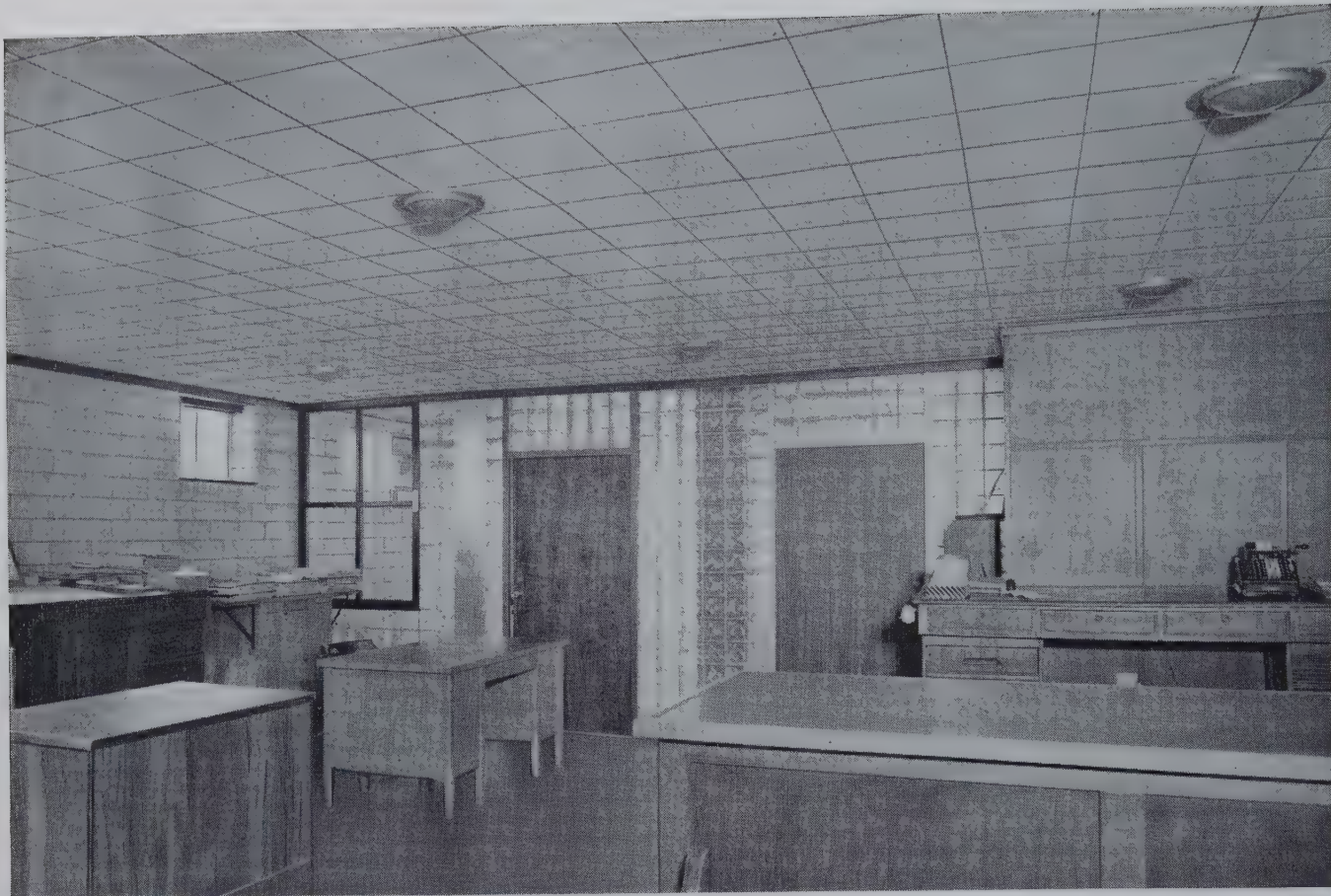
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Heating... Cooling... Air Conditioning Equipment from 85 Offices

Unit Heaters • Specialties • Convectors • Cooling Coils • Blast Coils • Unit Ventilators • Compressors • Air Conditioners • Low Pressure Refrigeration





MODERN EDITORIAL OFFICES in the Democrat Messenger Building, Waynesburg, Pa., were designed for comfort and economy as well as beauty. The decorative, light-reflecting ceiling of White Temlok De Luxe provides efficient insulation and absorbs unwanted sound. Architect: F. Scheibler, Wildwood, Pa.

## CATCH YOUR CLIENT'S EYE FOR ECONOMY... WITH 3-PURPOSE TEMLOK DE LUXE!

**H**ERE'S a *permanent* wall and ceiling material that's bound to make a hit with economy-minded clients. It's Armstrong's Temlok De Luxe—the truly modern interior finish which offers three important advantages at one reasonable cost!

**IT DECORATES:** Several factory-applied colors are available—popular pastel shades which are ideally suited to modern commercial and residential decorative plans. Furthermore, Temlok De Luxe is made in panels, planks, and boards which may readily be combined into unusually effective designs and patterns.

**IT INSULATES:** Temlok De Luxe is an efficient structural insulation. It cuts heating and air conditioning costs—increases year-

round room comfort. Illumination costs are kept at a minimum, too, because of Temlok's high light-reflection value. And noise-quieting is another important Temlok feature—especially in restaurants, theatres, and public buildings.

**IT SPEEDS CONSTRUCTION:** Temlok De Luxe is a valuable time- and money-saver. It replaces plaster and paint or wallpaper. It is quickly installed with either Temlok Adhesives, or with the new Tem-Clips which "float" the insu-

lation against furring strips or joists. There's no waiting for new plaster to dry—no need to remove old plaster in remodeling work. When Temlok De Luxe is erected, the building is ready for occupancy!

If you have not done so already, try Temlok De Luxe on your next interior. For complete facts and specifications, see "Sweet's," or write now to Armstrong Cork Company, Building Materials Division, 911 Concord St., Lancaster, Pennsylvania.



### ARMSTRONG'S TEMLOK INSULATION

De Luxe Interior Finishes • Lath • Sheathing • Hardboards • Monowall



# PUBLIC RELATIONS

A SECTION EDITED BY D. KNICKERBACKER BOYD

In inaugurating this section of PENCIL POINTS, it is our purpose to provide suggestions and ammunition that may be used by individual architects or by groups of architects in carrying on the incessantly necessary work of keeping the public aware of the profession and its important place in the social organism. People in general need to be informed of what an architect is, of what he does, of why his services are an essential part of any building project. They need to be taught that short cuts past the architect's door are unsafe, unprofitable, and unwise. The job of informing and teaching them is a job for every architect, every where, every day. It is a job that will pay dividends. We hope to help you do it.

The eyes and ears of the world are open. They can be reached by the printed word, by pictures, and by the spoken word. Printed media to reach them include *Newspapers*, *Lay Magazines*, *Trade Periodicals*, *Books & Pamphlets*, and *Direct Mail*

*Literature*. Pictorial media include *Exhibits & Exhibitions* and *Educational Movies*. The spoken word is called into play in *Direct Contacts* with individuals and in *Talks by Architects* before audiences in schools, clubs, etc., or on the *Radio*. These ten italicised items will then be taken as logical subdivision headings under which the material hereafter to be printed in this section may be classified. Other headings may be added as experience shows them to be necessary, but for the present we will follow the indicated list, with the possible addition of the inevitable *Miscellaneous*. Items under each heading will be numbered serially for easy reference and before we are through we expect to run up a sizeable total in each category. It will be up to you and you and you to make use of the material. Mr. Boyd will be henceforth in charge of it and has expressed his willingness to answer your questions and give you, out of his vast experience, advice on how to use it. K. R.

## TWENTY-FOUR YEARS—AND NO EFFECTIVE NATIONAL PROGRAM YET!

(a) As the originator in 1916 of the Committee on Public Information of the A.I.A., and its first Chairman for several years, the Editor of this Section has maintained a constant interest in all matters affecting relations between the Architectural profession and the public. He was instrumental in introducing not only the activity but the name "Public Information," his idea being that the word "publicity" has little place in the vernacular of the profession. In spite of some confusion in the terms, and frequently inappropriate use of the word "publicity," the Institute, which was the first organization to adopt the term, has consistently clung to the appellation of "Public Information."

(b) This is a safe term when applied, as it should only be, to the promulgation of authentic facts or the giving out of news concerning accomplishments of interest and value to the public. By the same token, however, it means that the facts must

be ascertained or the activities created and results achieved that will make news and enable even so efficient a publicist as Mr. James T. Grady to prepare and transmit adequate "releases" to newspapers and otherwise secure sufficient public recognition of architects and their work. It was in 1932 that the then Public Information Committee of the A.I.A. realized the necessity of supplementing its reportorial functions by an expansion of the Committee to include those who would initiate, direct, and assist in the performing of activities that would prove feeders for the Committee on Public Information's work.

(c) In this connection the following is self-explanatory:

### Concluding Portion of REPORT

Committee on Public Information  
American Institute of Architects  
for the year ending May, 1932

1. Interlaced through the fabric of public information there are always "stories in the making," which of themselves require activities

involving a very considerable amount of hard work locally for their effective consummation. Many of these, while highly desirable, properly fall into the classification of promotional enterprises. To assist Chapters in publicizing such activities locally and to inform other Chapters regarding their outcome is a part of the duties of the Publicist.

2. But to initiate these projects locally, to assist in carrying them forward, and to co-ordinate them nationally, is beyond even the possibility and the scope of the Committee on Public Information. Included among such activities which have been frequently laid at the doorstep of our Committee are: the preparation of documents on the economics of the service of the architect, and on buildings within regions; traveling exhibitions of architecture for public view; local (transient) architectural exhibitions; circulating exhibits of architecture in public and parochial schools, forms of "made" work for unemployed draftsmen—and architects; cooperation with city and state officials, with publishers of booklets, postcards, etc., and other work which may be rightly regarded as of a perfectly proper promotional nature.

3. Because of the complicated and time-consuming character of such work, no matter how desirable some of it may be, and because the Committee regards it as preparatory to the functioning of its own facilities, the Committee at its meeting in April, 1932, in New York City, resolved to urge upon the Board of Directors of the Institute the creation of a



special committee to formulate and conduct, through the Chapters, such promotional activities as will be in the interests of the public as well as of the profession, and which will, in addition to the officers and other committees, create further items of news for the Committee on Public Information to treat in the reportorial capacity which it construes to be its real purpose.

4. The Committee, therefore, concludes its report as follows:

Resolved: That, as recommended by the Committee, the Board of Directors is hereby requested to appoint an auxiliary or special committee to be known as the Committee on Special Activities, with a chairman and secretary, either one or both of whom shall be members of the Committee on Public Information; and the total membership of which shall include one member from each regional district, preferably a member of the Chapter of which the regional Director is a member.

Respectfully submitted,

COMMITTEE ON PUBLIC INFORMATION

William Harmon Beers, Chairman

After considerable discussion from the floor, this part of the Committee's Report, which had not been covered in the Report of the Board to the Convention, was referred back to the Board of Directors, with power to act—but no compulsion!

(d) Finally, at the 1940 Convention of the Institute in Louisville, the Action by the Board on the Report of the Committee on Public Information was as follows:

"The Board recognizes there is a need for maintaining a close relationship between the profession and the public and of apprising the public of the services which the profession is qualified to render and the public's need for that information and that service. It is also aware of the increasing demand of the profession that such publicity be provided. The Committee has offered a definite program for the future; The President is speaking of the subject in his Message to the Convention; The Publicist of the Institute, Mr. Grady, has an important contribution to make; Chapters and State Association members are definitely working on this subject.

"Funds are required, beyond the present capacity of The Institute, and its Chapters and State Associations to provide. Where and how may the funds be obtained?

\* \* \* \*

"The Board is not offering any definite resolutions, but reiterates its complete approval of the desirability of a definite and workable Public Information program, that will be a single program, with a single directing head, responsible to the Board."

(e) The following letter from William Orr Ludlow, dated January 15, 1941, summarizes a growing impatience with this snail's pace towards a thoroughgoing program:

"I have been reading the message of the President of the American Institute of Architects, as it has appeared in *The Octagon*.

"As I approached the end I found this challenge—*What is the profession going to offer to meet the increasing facilities offered by engineer-contractors and the speculative builders?* And, of course, the functions being assumed by the government.

"The answer that immediately came to my

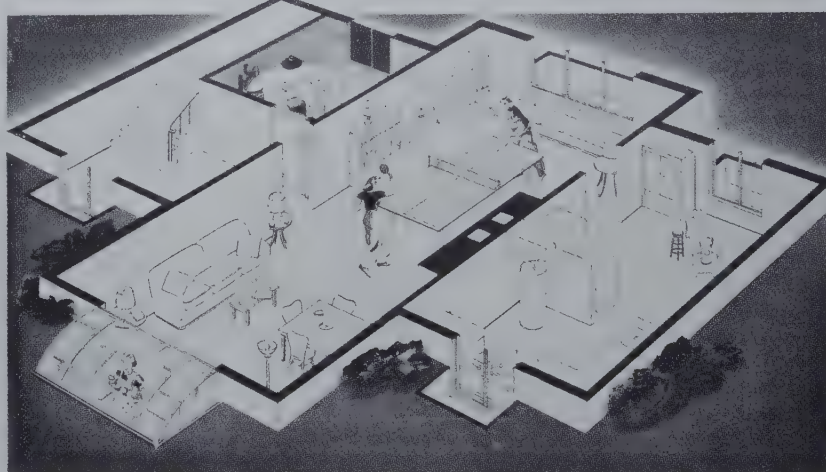
mind is this—*'Public Information, more of it and more persistent.'*

"What our relation will be to building and the economic set-up, tomorrow, depends largely upon what people know about and think about the architect and his work. The government is conducted by 'people,' and where they are going to put us in their program depends upon what they have learned about architects. Who informs these men? We do of course, but I believe that experience has taught us that being good architects is not the whole story, that 'light under a bushel,' due to whatever you please—modesty, lack of business sense, or laziness—will never get us anywhere. We have got to tell the public persistently what we do and what we are good for.

"And for private work, what will be our part? Again, that depends upon what the public knows about us.

"No one doubts that in this country we are on the verge of an entirely new set-up, economically and socially; the situation is extremely critical for the architect, and so I say that if ever there was a time when we needed to tell the public 'what the architect is and what the architect does,' this is that time. The Institute with its nationwide influence and opportunities, and the chapters and the architectural societies responsible locally for the well-being of the profession, should now give increased effort—and funds in so far as possible—for public information, if we are to maintain our standing and usefulness."

## Habits and hobbies ARE PART OF YOUR ARCHITECT'S PLAN



● Her habit of spending an hour a day with her flowers—his hobby for his pictures and his darkroom. All these, your architect considers in his planning. For example, basements are no longer cellars. That's one reason why homes built today are more livable. They are tailor-made, by a capable architect, to fit your needs for now and tomorrow.

The skilled planning of your architect is just as necessary in your new home as is the use of quality products. At his finger tips—a complete knowledge of modern materials and methods. And, from his trained experience, the knowledge that tells him how, why and where to use them.

In Today's Architecture there are countless uses for glass in addition to windows. Walls are

built with its mirrored beauty to make rooms brighter and larger. Kitchens and bathrooms sparkle with colorful, sanitary Vitrolite Structural Glass. Windows are "Window Conditioned" to keep heat in or out, and reduce operating costs on winter or summer air conditioning. Yes, everywhere in your house, you'll find your architect using glass in ways you never dreamed of a few years ago.

Now is the time to build. Talk to your architect—he works with a reputable builder who uses modern construction methods and quality materials. Out of it all will come the wisest, soundest investment you'll ever make.

Libbey-Owens-Ford Glass Company, Toledo, O.

### LIBBEY · OWENS · FORD



LOOK FOR THE LABEL

One of many advertisements placed by the Libbey-Owens-Ford Glass Company in consumer magazines is evidence that manufacturers of quality building materials and equipment are helping to fight the architect's battle. Architects should acknowledge this assistance more frequently by letting the manufacturers know that they appreciate this help. When you see advertisements of this kind in lay magazines or trade journals, write the advertiser a letter. He is only human and appreciates your recognition of his friendly effort on your behalf. You can encourage him to keep on!



## EXHIBITS & EXHIBITIONS

(1) A most creditable architectural exhibition was shown at the Detroit Institute of Arts from October 1 to 15, 1940, consisting of three separate units: one of buildings completed in Detroit since 1931, constituting the Chapter's honor awards, was arranged by Ralph R. Calder; the second section, consisting of architectural sketches, was arranged by Frank H. Wright for the Detroit Division of the Michigan Society of Architects; and the third, the allied arts group, by J. Robert F. Swanson. This latter exhibit is *now touring the state of Michigan*, and will be referred to in a future issue under "Traveling and Circulating Exhibits." This has been found, as it travels around under the management of local groups, to cause much favorable newspaper comment and to arouse public interest. The Exhibition itself, while in Detroit, with its Honor Awards, received widespread notice in the newspapers and elsewhere, and together with the large attendance considerably advanced the cause of public recognition of the architect.

(2) The Architecture-Planning-Housing Exhibition, held all last summer at the San Francisco Fair, was highly successful in attracting and holding the interest of crowds of visitors. Two photographs by Esther Born shown herewith indicate the modern exhibit technique employed for the central portion of the show. Two rotundas, not shown, contained photographs of buildings.

Ernest Born, who was Chairman of the Exhibition Committee, writes:—"The exhibit was certainly an eye-opener to some of the local architects when we were able to demonstrate to them — through the comments of those visiting the exhibit — that the public at large knows less about architecture and what an architect does than about any of the other professions. What this profession needs more than anything else is a public relations program carried on national lines, as well as active local groups working more intimately with local concerns."

While world's fairs are out of the picture for the time being, there are other opportunities for public exhibits. The effort of preparing material for inclusion in "Home Shows," Building Expositions, etc., has been generally found highly worth while by architectural groups who have done it.

## TRADE PERIODICALS

(1) The Pittsburgh Plate Glass Company, with its many products of paint and glass in all forms, advertises widely in the consumer field and is constantly urging owners to modernize their fronts.

Many new clients undoubtedly have been made for architects through this Company's advertising along these lines. In each illustration the name of the architect (where one has been employed) is given and in each advertisement is a phrase similar to:

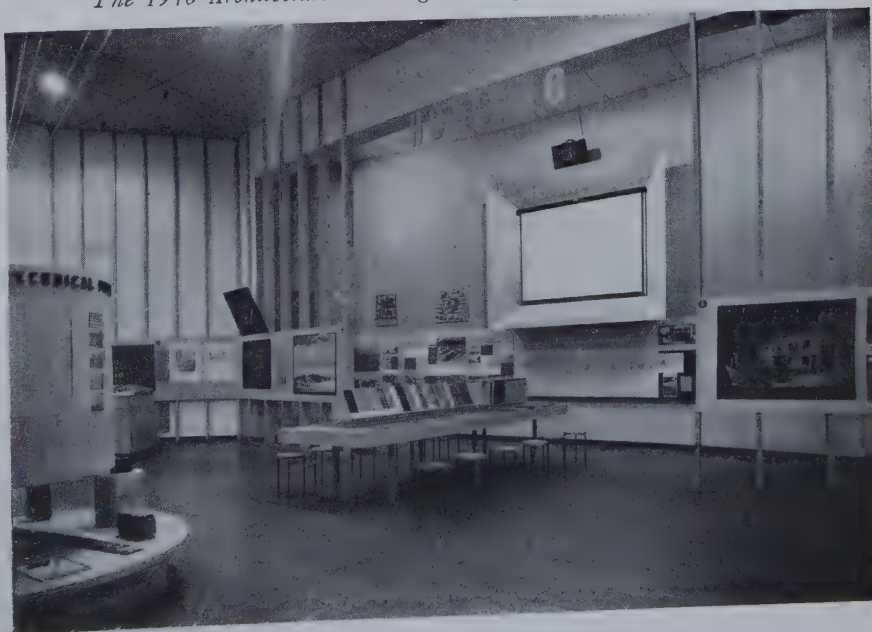
*"And when you remodel, consult an Architect to assure a well planned economical job. Our staff of experts will gladly cooperate with him in planning a Pittco Front to suit your needs."*

The store front advertisements alone, of this Company, with the above advice to prospects, reach an enormous field of potential clients for architects as witness the following annual coverage of trade magazines:

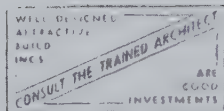
Electric Merchandising, Bakers' Review, Soda Fountain Magazine, Progressive Grocer & National Grocer's Bulletin, National Petroleum News & Superservice Station, National Furniture Review & Furniture Age, Motor Magazine & Motor, Modern Beauty Shop & American Hairdresser, Men's Wear, Jewelers' Circular, F.T.D. News (Florists' Telegraphic Delivery), Department Store Economist, Dry Goods Economist & Dry Goods Journal, Drug Topics & American Druggist, Chain Store Age, Boot & Shoe Recorder, Better Theatres & Modern Theatre, American Restaurant & Restaurant Management, Electrical Merchandising, Meat Merchandising, Liquor Store & Dispenser, Hardware Retailer.



*The 1940 Architecture-Planning-Housing Exhibit at San Francisco*







Mr. D. Knickerbacker Boyd,  
Architects Building.

## A "SLUG" WITH A "PLUG" FOR THE ARCHITECT

As an indication of the widespread promotional possibilities bearing on the use of a metered postmark device known as a "slug," the correspondence appended points the way. An envelope is that used by the Architects Samples Corporation, 101 Park Avenue, New York City, which bears the wording, "Well designed attractive buildings are good investments. CONSULT THE TRAINED ARCHITECT." A typical letter, to the Detroit Steel Products Company, follows:

Gentlemen:

Recently I have been developing a program for long neglected promotion of the building industry with particular emphasis, at this time, upon a greater participation by architects and engineers in the affairs of communities and the industry, thus creating greater public appreciation of their services.

I received a letter with a "slug" in the metered postmark which so impressed me as a fine gesture toward the profession of Architecture that, through the courtesy of the senders, Architects Samples Corporation, N.Y.C., I had a number of such envelopes sent me.

And now, whenever I receive a metered postmarked envelope from an important organization like yours, I take the liberty of returning it, together with one of the envelopes just referred to, with this query:

How would you like to consider the suggestion that you incorporate a somewhat similar and inexpensive slug in the meter for some of your outgoing mail? The reference could be also changed to apply to reliable Engineers, Builders, and others.

Trusting that you will accept this thought in the spirit of good will in which it is offered, I remain,

Very truly yours,

D. Knickerbacker Boyd

This was the reply:

Dear Mr. Boyd:

We greatly appreciate your letter giving us a sample of an envelope which shows, in addition to the indicia of the postage-meter, a "plug" for the architect.

This is a fine idea. Obviously anything that helps the architect helps the materials manufacturer. So we're for it in a big way.

If possible we'll use it, also, in connection with our bulk mailings. In our handling of these, we imprint the indicia required by the post office, in the upper right-hand corner of the envelope. This saves the trouble of putting envelopes through a meter. It seems probable that the post office will permit us to add, with the indicia, a suggestion to "consult the trained architect."

Thank you very much!

Yours very truly,

DETROIT STEEL PRODUCTS CO.

W. T. Huddle, Advertising Manager

## RADIO

(1) Following the meeting of the New York Chapter A.I.A. on November 25, 1940, devoted to Public Information, over one hundred members of the Chapter and of local and nearby Societies of Architects visited the Columbia Broadcasting Studios. The purpose was to hear a recording of one of the broadcasts in the program of the State Association of California Architects, Southern Section, and to learn more about that program. William Lescaze, Chairman of the New York State Association of Architects Committee on Radio, presented a prospective program for the consideration of the State Society. Developments will be followed and progress recorded.

(2) Concerning the California Program it is interesting to note how it is regarded by a well known publication like "Advertising Age," from the November issue of which is quoted:

### COAST ARCHITECTS FIND

#### ADVERTISING GOOD INVESTMENT

Los Angeles, Nov. 6.—Architects, who have cultivated a professional disdain these many years for advertising, are having a change of heart in this section since a radio program brought in more than a million dollars' worth of business in 22 weeks. It all began when the State Association of Architects of Southern California experimented with a Sunday morning program over KNX, Los Angeles, entitled, "What, No Architect?," in which Mel Roach reads a script prepared by association members.

The original 13-weeks schedule has been renewed twice and seems destined to continue

indefinitely. The primary object of the program is to bring to the public's attention the services of an architect and the advantages of having an architect draw plans to counteract the drawing of plans by builders.

The cost of each program, including station cost, talent cost, direct mail, etc., is about \$200, bringing the expense budget to about \$7,800 for 39 weeks. This is paid for from association funds and from funds from work performed by the association's directors. The program is handled by Smith and Bull, Los Angeles. It has been so successful that similar programs have been started in five other states.

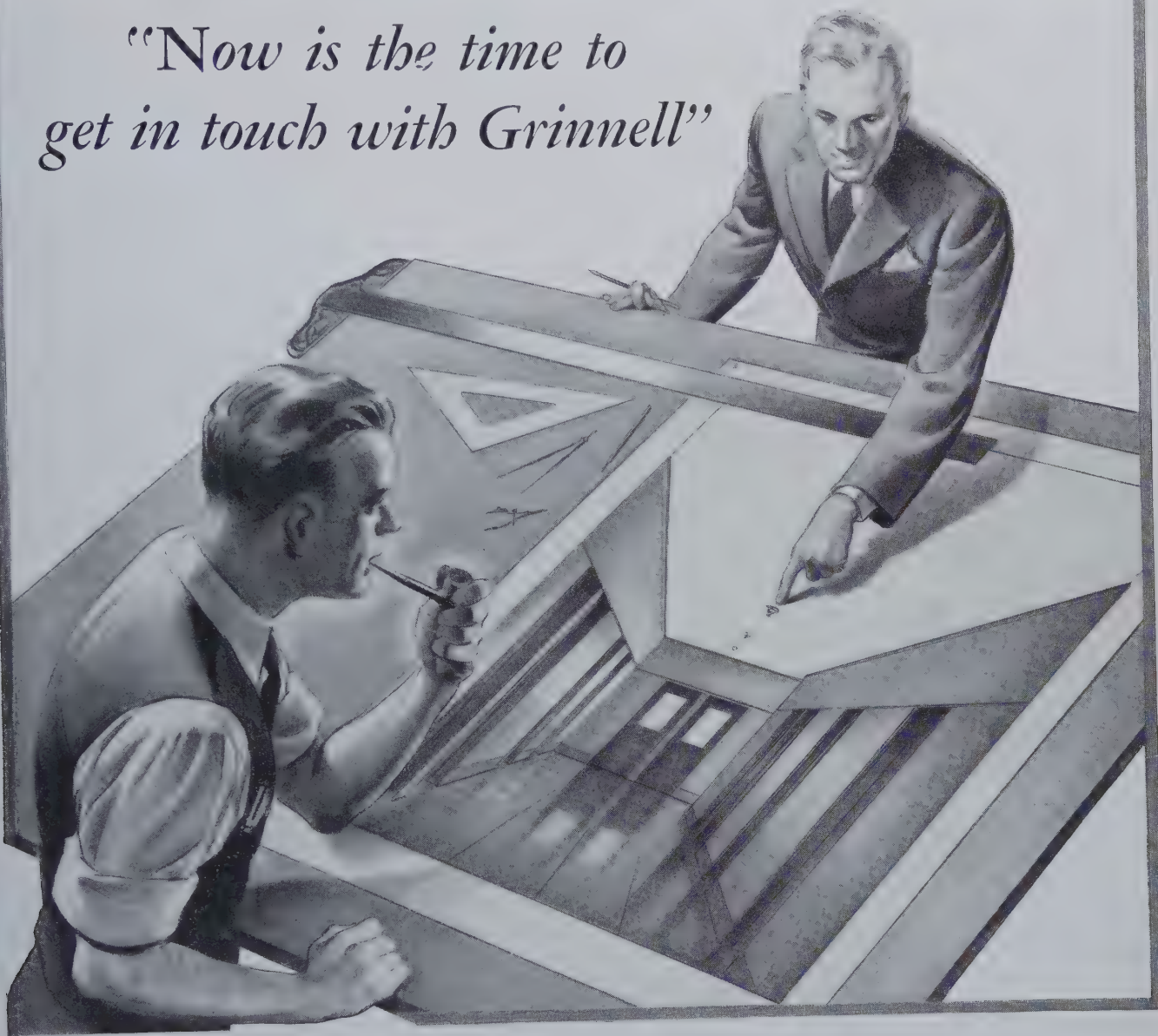
(3) On Sunday afternoons, 5:00 to 5:30 E.S.T., is occurring an enjoyable series of programs over the Columbia Broadcasting System, sponsored by Libbey-Owens-Ford Glass Co. and titled "Design for Happiness." In addition to a 65-piece orchestra and soloists, there is promised an occasional "plug" for architectural services. The following is quoted from a letter to this Editor by Mr. Carlton K. Matson, L.O.F. Public Relations Director, dated November 29, 1940:

"Thank you indeed for your letter and for the most constructive suggestions which you were good enough to pass on to us. The interview on Sunday was an experiment which we hope will be the first of a series of broadcasts from 'Design for Happiness' homes throughout the country. We attempted to present the home owner's case to the public and to the operative builders who supply the funds and the initiative necessary for the construction of groups of small homes. In subsequent interviews we hope to keep before the public the architect and the case for good design which he alone can provide for the protection of the public, the builder, the owner and the investor. In our literature and many of the broadcast 'commercials' the architect has been kept before the public . . .

"We shall continue to be 'architect-conscious,' and feel strongly that there can be no appreciable volume of small home construction without sound, progressive design. Nevertheless, we are aware of the apparent discrepancy between the limited budget of the builder and the much-deserved fee which seldom covers the architect's costs when he designs a small home. We should welcome your thoughts on this subject, particularly in regard to the various solutions which have been offered—of which the 'Registered Plan' program is one."



*"Now is the time to  
get in touch with Grinnell"*



*"... They can help us plan fire protection as a blended part of the building's design."*

Today's alert architect anticipates the need for automatic sprinkler fire protection in the new structures he is planning. Whether they are commercial or industrial buildings, institutions or airplane hangers, Grinnell engineers can provide real help to make this necessary protection a part of the building's functional design, rather than a visible piping job to be added later. There is a Grinnell system to meet every building requirement.

Your client will appreciate this suggestion of built-in protection, making the building safe from the start. You

will appreciate the ingenuity with which Grinnell can help you conceal it within the structure.

Over fifty years of intensive fire protection engineering experience enables Grinnell engineers to work with a complete understanding - of both your plans and your client's needs. There is a Grinnell office as near as your telephone. Grinnell Company, Inc., Executive Offices, Providence, R. I. Branch offices in principal cities.

**GRINNELL**  
**Automatic Sprinkler Fire Protection**

**A BLENDED PART OF YOUR BUILDING'S DESIGN**





# *Let the daylight in!*

## WITH TRUSCON STEEL WINDOWS

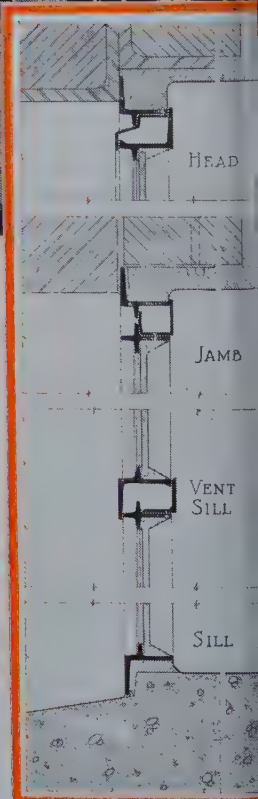


*Toledo Scale Company, Toledo, Ohio*

*Albert Kahn, Inc., Architects & Engineers*

**T**HE TECHNIQUE of designing a modern industrial building does not end with having achieved the objective of the most advantageous use of floor space. Wall areas are utilized to the fullest extent to "let the daylight in." This factor contributes importantly to the greater satisfaction of employees with their working conditions. ● Compare the building illustrated with the prison-like walls and small "peek-hole" windows of factories erected during the earlier years of American Industry. Practically the entire wall area of this new, modern building lets the daylight in thru Truscon Horizontally Pivoted Windows. ● Serving the dual purpose of

providing maximum light and ventilation, these windows are available in more than 200 sizes and designs, with or without vertical muntin bars. While priced with the lowest, every worthwhile feature of design and construction has been included to make them sturdy, long-lasting, weathertight and easy to operate. ● For complete specifications and details see Truscon's 80-page catalog in "Sweet's." Or write us for specific information on the particular requirements of any given project.



# TRUSCON

*Steel company*

56 SALES ENGINEERING OFFICES • 29 WAREHOUSES  
YOUNGSTOWN • • • OHIO  
SUBSIDIARY OF REPUBLIC STEEL CORPORATION



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COVER DESIGN AND TYPOGRAPHY BY GUSTAV JENSEN

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# TALK IF YOU MUST—BUT ACT!

A GUEST EDITORIAL BY ELY JACQUES KAHN

It is surely evident that what faces the architectural profession now is the clarification of its attitude towards, and its place in the emergency of world warfare. To what extent our country is involved or may become involved is beyond our knowledge. We can, nevertheless, understand our responsibilities and the possibilities of cooperation in national defense.

We realize that there is already much irritation simply because many works initiated by the government have been turned over to contractors to design, manage, and build. If the architect appeared at all it was by grace of the contractor! Is this accidental or have the powers that be decided that executive strength is more potently applied this way than through the normal practice of having an architect run the enterprise and use the contractor where he best fits?

Jobs have been given to a few architects. We should be grateful as a group that these few represent high calibre in the profession and will justify their appointments. The bulk of work, however, is handled without architectural assistance. We can do little about it except protest and, perhaps a bit selfishly, pray that we may be among the next few to be favored.

It is more to the point, however, that in a total war (which we surely do not want, but nevertheless may still see) personal interest is unimportant and the good of the country is what matters. There are many problems that the Army and Navy cannot cope with, because they already have a sufficiently mighty job to cover in *active* (military) defense. *Passive* (civilian) defense, equally vital in total war, covers advance planning for air raid shelters, air raid warden systems, and fire protection, plus the manifold situations that must be anticipated should a large city be bombed.

The architect prides himself on being a good executive, capable of managing his work and dealing intelligently with engineers or contractors, as well as clients. Will he be sufficiently alert to the opportunity presented to step out and lead, or will he just wait in that gloomy

silence, so often confused with professional dignity, until he is commissioned in one way or other? This is no time for polite parley. There is a great deal of information available about what is to be done and there are many men who have given much of their time and effort to sift this material. Why await the "go" signals of federal, state, or municipal agencies?

If ever the architectural profession had the obligation of proving its leadership it is now, when the work it wants is in large measure being turned over to bureaus (that do not compete with but merely swallow the architect) or to contractors (whose opinion of the architect's eminence may be permanently debased when the shift of control is so clearly stated). The architect can be of service primarily because he is accustomed to planning. He knows how to handle different groups of men — technicians, mechanics, and artists. He can put on paper a program that will work. Whether he will or not depends squarely on how quickly he will comprehend the urgency and make ready to work vigorously and thoroughly. With proper organization, no board—local, state, or federal—will be able to obstruct; for beyond each slow-moving public official is Public Opinion, and *that* is now aroused to demand action.

Surely, all of this concern for protection does not invite war. If war does come, as a mad dog might come charging down the street, we must at least know what to do. If we can subdue the mad dog instantly with pleasant words—a bit unlikely—so much the better! If the dog attacks, we want at least to know how to destroy the dog. We must also be set for treatment, in case it is too late to escape being bitten.

Let us not waste too much time on committee reports. There are men willing to do the job and capable as well. Such men can be spotted over the country. The important need (and one which architects can help to fill) is for the immediate formation in each community of an aggressive, prompt-acting group that can command public respect, and be completely ready.





THE YEAR-ROUND HOME OF MR. AND MRS. GEORGE R. ROWLAND IS THE COMFORTABLE HOUSE SHOWN ABOVE—DESIGNED AND BUILT BY J. PETER GEDDES II AND MARGARET BURNHAM KELLY, ARCHITECTS, OF PROVIDENCE, RHODE ISLAND. IT IS LOCATED ON THE CHOICEST ELEVATED SITE OF THE ROWLANDS' ESTATE AT BROOKFIELD, MASSACHUSETTS, KNOWN AS "ROCKING HORSE FARM." FULL ADVANTAGE IS TAKEN OF A SUPERB VIEW TO THE NORTHEAST (SEE PLANS, PAGE 77, AND PHOTOS FROM LIVING ROOM, PAGE 78). THE CHARACTER OF THE HOUSE AND THE THOUGHTFUL DISPOSITION OF VARIOUS ROOMS, TO AFFORD PRIVACY FOR THE FAMILY AND ALSO FOR FREQUENT WEEK-END GUESTS, REFLECTS THE INFORMAL LIFE OF THE OWNERS—A YOUNG COUPLE INTERESTED IN FISHING, HUNTING, RIDING, AND CATTLE BREEDING. THE FLOWER ROOM DETAILED (SEE PAGES 80-81) INDICATES ANOTHER HOBBY OF MRS. ROWLAND. PHOTOS OF HOUSE BY RICHARD GARRISON, ARCHITECTURAL PHOTOGRAPHER, NEW YORK

## ROCKING HORSE FARM—BROOKFIELD, MASSACHUSETTS





GEORGE R. ROWLAND HOUSE, BROOKFIELD, MASSACHUSETTS



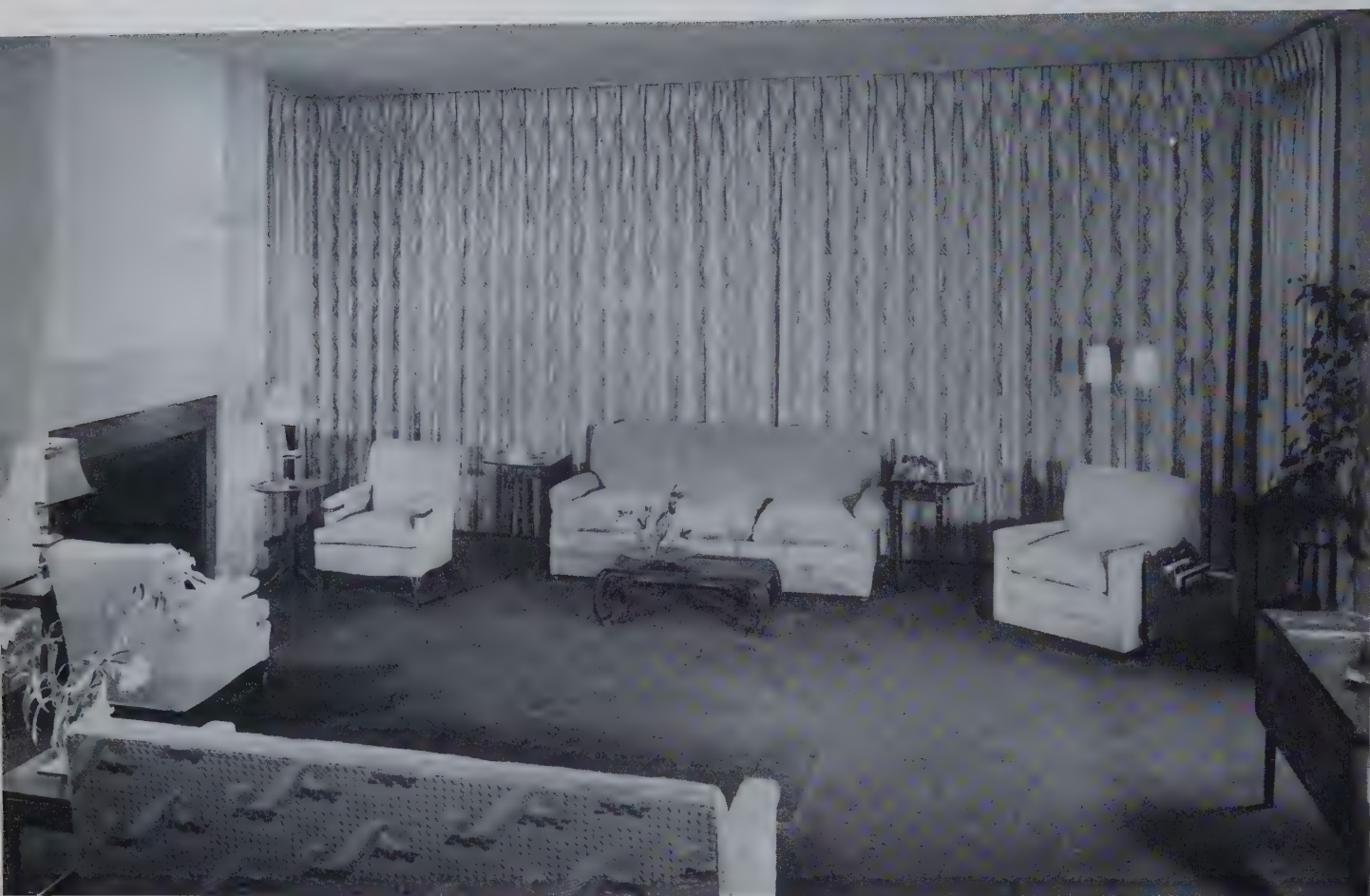
A PLEASING TRANSITION BETWEEN THE LIVING ROOM AND DINING ROOM, LOCATED IN ADJOINING WINGS OF THIS COUNTRY HOME, IS AFFORDED BY THE FLOWER ROOM AND THE SHELTERED TERRACE (SEEN AT RIGHT FROM LOWER LAWN). AN INTERESTING FEATURE OF THE PRINCIPAL ENTRANCE, ON THE OTHER SIDE OF THE HOUSE (SEE PHOTO ACROSS-PAGE), IS THE INTRODUCTION OF GLASS BLOCK MADE TO SUGGEST THE HAMMERED GLASS WHICH OCCURS IN CERTAIN RURAL SECTIONS



DESIGNED BY GEDDES & KELLY, ARCHITECTS, PROVIDENCE, R. I.

FEBRUARY 1941





TWO VIEWS OF THE LIVING ROOM WERE TAKEN—WITH THE WHITE SATIN CURTAINS, PATTERNED IN THE GRAY, LEMON YELLOW, AND TERRA COTTA COLOR SCHEME OF THE ROOM, CLOSED (ABOVE) AND WITH THE SUPERB VIEW OF THE FARM (BELOW). THE INTERIORS ARE BY DOROTHY M. POWER, A.I.D., OF BOSTON



GEORGE R. ROWLAND HOUSE, BROOKFIELD, MASSACHUSETTS



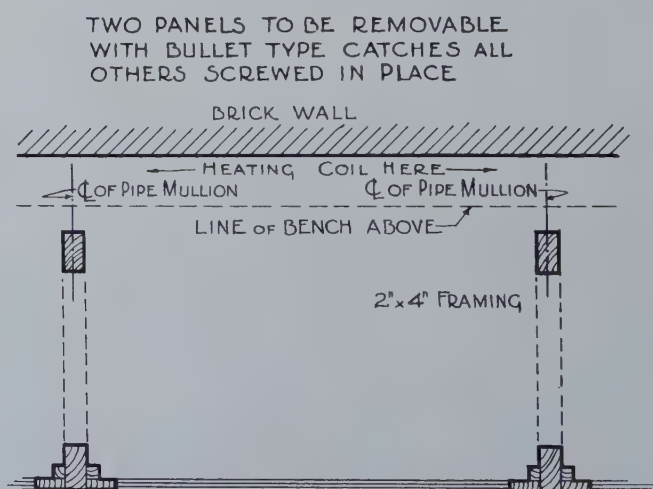
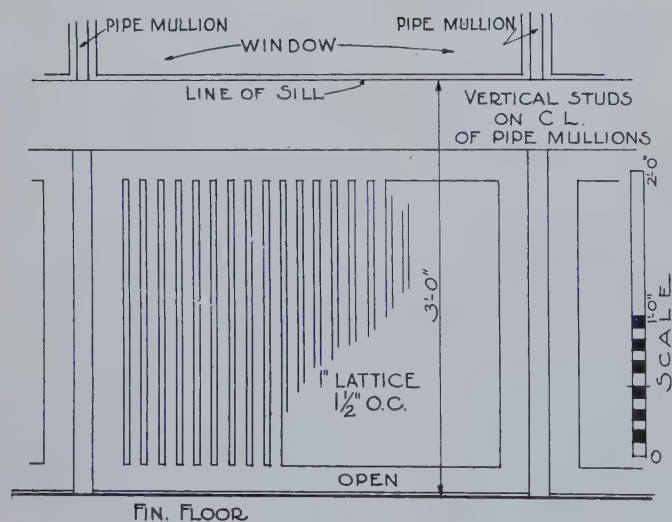


DESIGNED BY GEDDES & KELLY, ARCHITECTS, PROVIDENCE, R. I.





FLOWER ROOM

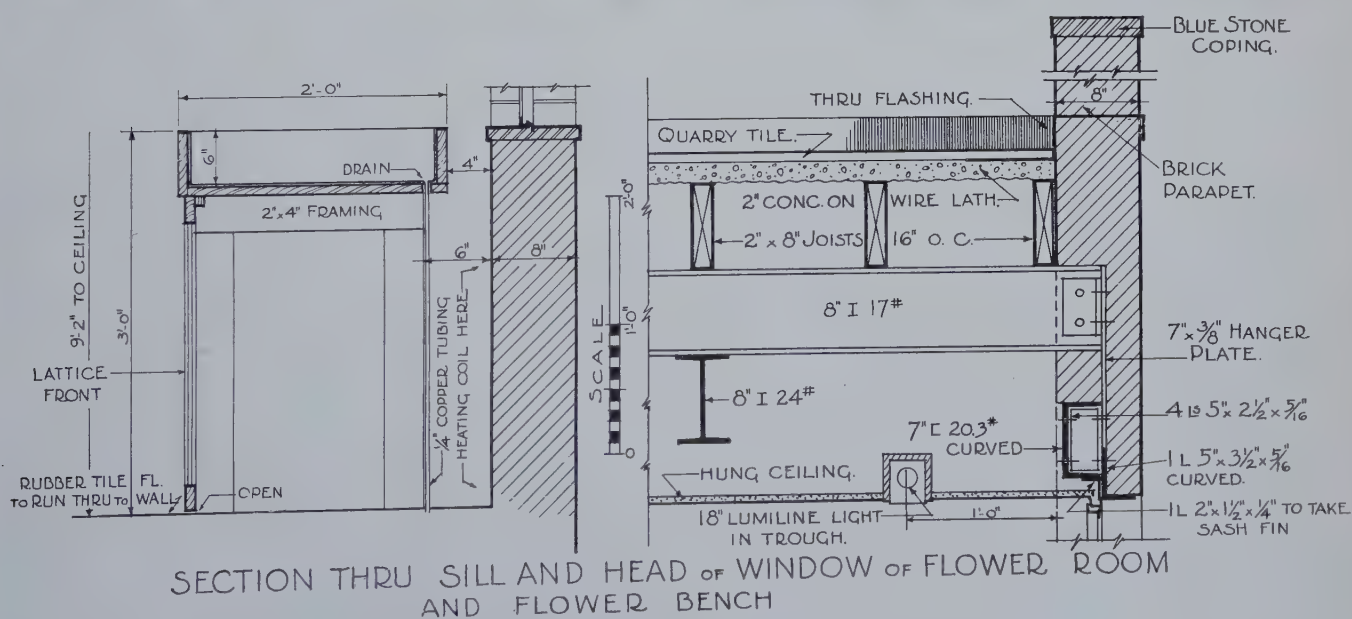


ELEVATION AND PLAN OF PANEL UNIT OF FLOWER BENCH





FLOWER ROOM



DESIGNED BY GEDDES & KELLY, ARCHITECTS, PROVIDENCE, R. I.

FEBRUARY 1941





GEORGE R. ROWLAND HOUSE, BROOKFIELD, MASSACHUSETTS



# VARIETY AND HARMONY

BY TALBOT F. HAMLIN

I feel that I must come back again to the subject of visual beauty in American life, at the cost perhaps of appearing quite fantastically unrealistic in these troubled hours. Yet the very fact that it seems almost necessary to be apologetic about the subject might be said to reveal that very deep-seated blindness to the real values of beauty about which I commented in my last month's article. Is beauty merely a kind of escapism, a sort of luxurious titillation to which one yields himself only in times of peace and leisure? Or is visual decency something of quite a different nature and the ideal of beauty itself as much a part of living as anything else? Certainly when Vauban built his superb fortifications in 17th-Century Europe he felt it no inconsistency to furnish them with handsome, well-designed, beautifully-proportioned, and even magnificent gates; and Castle Garden in New York, by John McComb, Jr., despite its military purpose, had a severe but beautifully decorated entrance. Michelozzo's Renaissance gates to the city of Verona are famous. The modern thinking which has placed beauty and utility at opposite poles seems in the light of these things to be of very recent birth indeed. It is, at heart, a product of the ill-fated separation of architecture and engineering, art and business, design and industry, and a result of that 19th-Century industrial development which made of art a romantic luxury.

Let us consider the problem today in quite different, hard-boiled terms. It is a commonplace that in any national effort individual morale plays an important part. If we attempt to analyze the concept "morale," we

shall find it, I think, the sum total of a people's reaction to various stimuli, both idealistic and physical. It is compounded of such things as exhaustion, nervous tension, and the quality of nutrition, as well as of intellectual conviction and emotional direction. In creating exhaustion, in conditioning nervous tension or nervous relaxation, the changing kaleidoscope of what passes before the eyes is known to have a large place. Confusion and meaningless change call forth erratic eye activity which is definitely exhausting. Plant designers know this in part and try for even and quiet illumination. Hospital designers know it and seek for pleasant colors and quiet surfaces. What are these elements, so consciously sought, of harmony, of design in what is looked at, but parts of this concept of beauty?

One thing which is less realized is the fact that monotony also breeds exhaustion, and visual monotony leads either to a kind of hypnotic but unrestful deadening of sensitiveness, or else to a gradual building up of tension after tension due to the frustrated desire for escape and change, until finally the system cracks in a nervous breakdown or erupts into unthinking violence. May we not perhaps say that the combination of monotony and chaos in most of our city slums, the terrific summation of endless unmeaning visual impacts, irresistibly attacking the consciousness until the whole soul is revolted, is one of the things that leads, for example, to juvenile delinquency and crime? And that the monotony of rectangular tenements often develops in those who have not rebelled a restless acceptance of degradation?



If this is so, we must look upon beauty—and especially upon community beauty, and perhaps factory beauty, perhaps even beauty in military camps—not as a silly luxury to be put away in the top drawer while the emergency lasts, but rather as a most important element in the human environment, a most important means to the development of personality and of efficiency. No man, however aesthetically blind, however unconscious of the entire meaning of the word “beauty,” can close himself to the devastating succession of visual impacts that sweep across the retina. They beat at his nervous system whether he knows it or not. In the problem of whether he finds himself at the end of the day haggard and worn, cross and crotchety, or on the other hand tired but relaxed and easy, it may be that the whole architectural design of his community, of the place where he works, of the home in which he lives, of the streets between, has an important deciding effect.

Nowhere is this importance of definite, designed beauty more significant than in housing. We can, of course, build either shelters or homes; we can depend, if we like, upon a man's own creative ability to make his residence into something he likes, no matter what it is. That is what the people who furnish housing for large sections of the population have been doing for a century, and we can read the result in the slums of any of our cities. Or we can frankly and realistically accept the problem and attempt, in so far as we may, to help mankind to a pleasanter visual life. Any deep understanding of the housing problem, temporary or permanent, in war or peace, must take into account the enormous importance of this visual factor—must bring with it, in other words, the knowledge that housing is not merely a matter of shelter from cold and wet, but a matter of definite visual design as well.

And it is precisely this fact which awakens considerable doubt in any candid consideration of the recent accomplishments of the United States Housing Authority. Again and again this government agency has forced the acceptance of ugly solutions instead of beautiful ones, the rigid elimination of

everything except walls, windows, roofs, etc., from proposed projects, on the plea of economy. Now naturally no one would think of asking for luxuriant and superficial decoration of any kind in a housing project; but, in the effort to build as many family units as possible with the given appropriations, the Housing Authority has perhaps been guilty of an equal fault on the other side. With the large sites often available, Housing Authority projects are almost the only ones today in which there is the opportunity of creating an adequate, efficient, and truly human American community. What a magnificent artistic opportunity this is! If what we have said about the effect of visual stimuli upon the nervous state is correct, then beauty itself must be a large element in such a community. To crowd the land too much, to such an antisocial congestion indeed as seems to be the aim in some of the recent developments of the New York City Housing Authority, we know to be wrong, defeating the very aims for which the whole housing movement was created. To build barracks arranged in meaningless and monotonous rows, indefinitely repeated, we know to be foolish, giving rise only to confusion and hopelessness in the minds of those who see or live in them; yet many of the projects are scarcely more than that. So far as design is concerned, there is little choice between some of these schemes and the dreary miles of little brick houses in long rows on the streets of the suburbs of English manufacturing towns—the American rows are newer, that's all, and they have better mechanical equipment. But the whole English housing movement was at least in part a rebellion against just such drab monotony. Over and over again superb site opportunities have been lost—as, for instance, on the extraordinary hillsides around Pittsburgh, where millions of feet of earth were moved—and, in a location that should be a challenge to the greatest imagination in any architect and site planner, only monotonous rows of houses arranged in meaningless and confused directions now stand.

Of course the actual design of the Housing Authority projects is supposed to come from





A ROW OF HOUSES ON ORANGE STREET, NANTUCKET, MASSACHUSETTS. PHOTOGRAPH BY THE AUTHOR

local architects; yet the supervision exercised by the central body is so great, and occasionally seems to be so resistant to new and daring ideas or to anything that smacks of a conscious search for beauty, that the imaginative and creative power of the local architects is often jeopardized from the beginning. It is almost as though there were a perverse will to monotony and to stark ugliness that had built itself up in the minds of the Housing Authority unconsciously — a will which only the strongest personalities are able to withstand. Obviously some savings in unit costs of apartments or houses result from this rigid system, but the savings are frequently obtained by the elimination of many things which go to make up the humanity of a residential community — porches, balconies, projections to bring shadow into the composition, etc.—and the total savings made thereby are infinitesimal when balanced against the destruction of the total amenity of the group.

It is certainly true that few American architects five years ago understood many of the principles of site planning and building arrangement, of the handling of grades and the relations of buildings to each other. However, instead of furnishing effective leadership and examining sympathetically

site plans presented which appeared at first glance eccentric perhaps, the tendency seems to have been one directed toward an unnecessary regularity and standardization of unit types within a group and site plans which are monotonously repetitive.

Now this is an especially discouraging fact, because the housing movement in America started with a full realization of the importance of adequate site planning, handled with an eye to variety as well as harmony, in an effort to reduce regimentation to a minimum. Many of the site plans of the war housing of twenty-two years ago were of the greatest interest, and there were many isolated privately-financed groups in the country, such as the Buhl Foundation work in Pittsburgh and Radburn in New Jersey, which showed daring imagination and a delightful sense of the quality of a site. Moreover, the earlier fruits of the present campaign for government housing built under the PWA often achieved remarkable results, especially as regards this problem of site use; particularly notable perhaps were the Cedar Central group in Cleveland, Lothrop Park Houses in Chicago, Williamsburg and Harlem River Homes in New York, and Liberty Square in Miami. At the present time such imagination is rare indeed in the





U. S. Housing Authority groups. Manifestly, with the stricter cost limitations now in force, the problem is more difficult than it was five or six years ago. But it is, I feel, definitely tragic that such a stranger to the American problem as Dr. Rosenauer, noted European housing student, in examining the general trend of the American achievements to date, should be forced to turn again and again to the old PWA work as an example of the best. He finds especially harmful to

THREE VIEWS OF HISTORIC BUILDINGS IN WICKFORD, RHODE ISLAND, ARE REPRODUCED HERE AND ACROSS-PAGE FROM PHOTOGRAPHS BY THE AUTHOR. THE GENERAL VIEW OF MAIN STREET (ABOVE) SHOWS HOUSES DATING FROM 1780-1810. THE PAIR OF HOUSES (BELOW) WAS BUILT 1790-95. THE BUSINESS BLOCK AT THE DOWNTOWN END OF MAIN STREET (ACROSS-PAGE) WAS BUILT IN 1850 AND THE BANK ON THE CORNER C.1860. THOUGH FROM DIFFERENT PERIODS AND REPRESENTING VARYING STYLES, THEY HAVE A BASIC HARMONY







the creation of beautiful communities the general practice in the USHA developments of using units of but one type in each group. Certain varieties of height and of size, variations of row-forms with cross- and T-forms, give rise to much more pleasing compositions than the single use of but one. He also has expressed a feeling that much of the American monotony comes from a fear of curved lines, and from a failure to use them even when they might be indicated by the site.

\* \* \* \*

This problem of harmony and variety extends far beyond the field of public housing. It affects the entire attitude of architects today toward their individual jobs, for the concept of the building as necessarily part of a community seems to be scarcely realized; and still the total effect of any community is inevitably due less to any one individual monument than to the sum total of impressions an observer receives walking through the community. The architect, of course, in his drawings sees only the individual building. Yet no one of us, like a horse, is furnished with blinders to cut out all vision except a narrow field just ahead, which will include but one building. Necessarily our vision takes in a great breadth of field, and when a new building is erected on a village or city street it exists in the minds of many people

only as one part of the total impression. To the building's creator, or even to the owner, it may seem a thing apart, an individual gem stuck into a welter of paste, a beautiful creation "redeeming" the town's ugliness; but to Tom, Dick, and Harry it is—in nine cases out of ten—just another building added to those already there, another differing voice clamoring for attention in the whole jumbled symphony of the city street. How, though, say the individualists, can harmony arise in a day of changing style following on a period of confused and rampant eclecticism? Perhaps the answer is to be found in a quieter and more humble approach to the whole question of design, in a basic acceptance of shapes dictated by available materials and current needs. Richard H. Dana, Jr., once said to me some twenty years ago, as we were going over a housing development he had just designed in Waterbury, "I wonder why it is that the backs of my houses are always better than the fronts?" There are any number of views in modern cities which seem to prove his observation right. For example, there is a view in New York City of the crowded apartments which crown the Fort George hill. From below one sees only their backs and, in spite of the cheapness of the construction and the obvious limitations of their total



design, there is in that view nevertheless a kind of power, a living beauty, a harmony, totally absent from the streets which pass in front of them; there is a harmony because the windows are fundamentally of the same shape, their rhythms are basically alike, and the material—brick—is the same. Similarly, if one looks across from the summit of one of the San Francisco hills at the slopes of another, often it is the backs of house rows that hit the eye—long white lines of buildings curving up and down the vertiginous streets, innocent of any decoration but quite pleasing in their simple alternation of window and wall, in the unity of the color, in the similarity of the motifs of which they all are built. There is a beauty in these views not unlike the beauty of some Italian towns; yet, when one comes to these selfsame houses from the front, all that meets the gaze is cheap and tawdry, and confused with all the things the builder has put on to make the fronts look like fronts. In larger buildings too the same fact is frequently obvious—as, for instance, in the New York Public Library, or the Memorial Hospital of New York, or many of our large apartment houses. Where the architect tried hardest he succeeded least, and hid the true expression of material and function—the true expression, that is, of our present culture—by applied façade design in which, almost unconsciously, the architect was trying to make his building “different.”

We often look back to the harmony of the towns of America of a century or more ago as examples of a harmony which we can never again achieve. Perhaps the reason is that the fronts of those so-called late Colonial houses are as simple and unassuming as the backs. Only the decoration of the door gives welcome at the entrance; elsewhere, over and over again the same materials, the same general proportions, the same care in detail are used on all sides of the house. There is no real façade, so that the houses speak a simple language, the same for all, and harmony almost inevitably results. Main Street in Wickford, Rhode Island, is an excellent example, where buildings erected over a period of three-quarters of a

century — during which the so-called “styles” had changed markedly—nevertheless have this basic harmony.

This does not mean, of course, that these buildings were not designed. They were designed by men, for the time, well-trained. But these men, unlike some modern architects, were not aiming primarily to make an impression; they were not out to *épater les bourgeois*. They were not upholding usually any style panacea; all they were trying to do was to produce the best and the most beautiful houses which the clients’ money could buy and which the materials and the techniques of the period could make possible. They produced, as it were, houses which were all “back,” but on the design of these “backs” they lavished all their care in proportion and detail.

Today, I think, we are beginning to realize this in large measure. We are thinking less in terms of façade, more in terms of use graciously expressed in careful details; and naturally a new harmony is growing up.

The harmony I am seeking to express is not the superficial harmony of style. It does not mean that one in designing a city building should examine the buildings on either side and in his own design attempt to combine the faults of both; but it does mean some kind of an acceptance of color and material harmonies, some kind of humility in the face of the fact that the designer is building part of a city that may last for decades to come. This requires, above all, a hatred of any exhibitionism, a complete turning away from the notion of putting oneself “on the map”—if necessary, by violence. Modern industry and modern life have alike developed certain simple patterns for buildings of different kinds, quite naturally and almost unconsciously. If only we can learn to accept these simply and to develop from them the utmost in beauty of proportion and detail of which they are susceptible, a true harmony of 20th-Century architecture will naturally arise. We must, of course, create; we must not accept these patterns as crystallized perfection. The patterns themselves we must affect and improve by creative thought and effort, but we must never forget them.





Chauncey W. Riley, New York Architect, who designed the Banco Popular de Puerto Rico shown on the following pages, enjoyed an exceptional opportunity because Rafael Carrion, who heads the bank, was determined to prove to pessimistic business associates there that such a structure would be an asset to the bank and the city. The result is the largest and most modern commercial building in the West Indies and it is significant to note that the bank's deposits have increased 50% and that not a rentable space has been vacant in the building since the structure was completed in 1939.

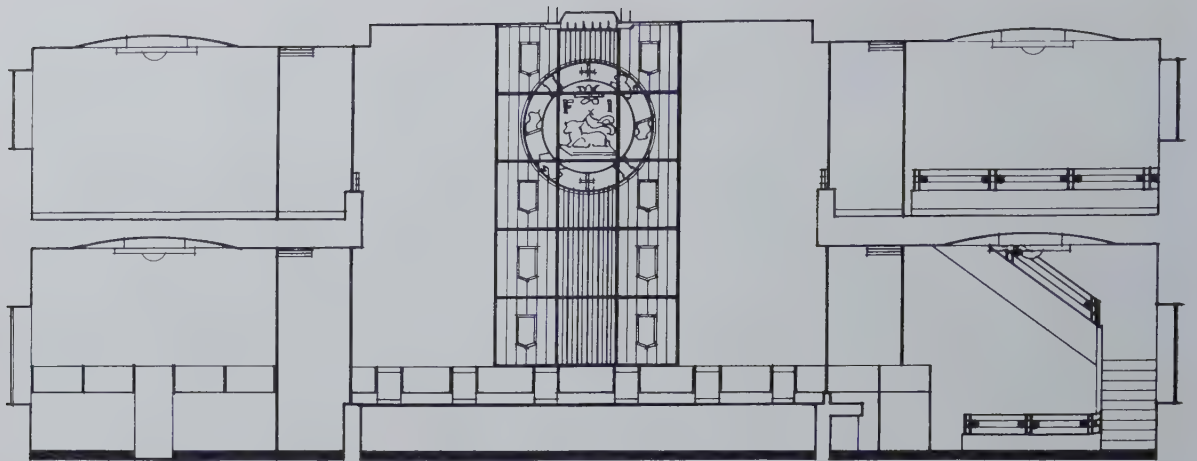
The north façade is one of the first sights to greet the eye of the visitor disembarking in San Juan—the white mass of the structure, with a slight tint of green to counteract tropical glare and also relieved by spandrels of warm gray, rising eleven stories above the tropical foliage along the water front. The central location and the effective contrast with the old city give this bank building unusual prominence. The façade on Tetuan Street, one of the principal thoroughfares, is distinguished by a great portal of glass and bronze framed by Norwegian granite.

An imaginative and free use of color makes the interior of the bank distinctive. As it is completely air-conditioned, all openings were carefully designed to admit only required

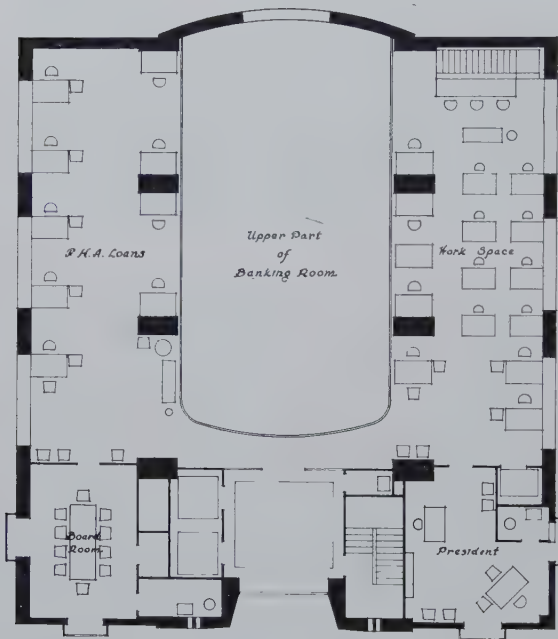
lighting, excluding excess heat. In the principal banking room a great stained glass window designed by Wolfgang Loesche subdues the light and gives greater color depth to the counters of French Rouge Antique marble and the walls, which are olive green framing the window, French gray on either side, and maroon framing the entrance at the other end of the room. The floor is of Belgian black and Alabama white marbles and the ceiling is light French gold-leaf. The bank cages are glass and bronze. The wrought-iron railing of the mezzanine is enriched with medallions reproducing a Spanish coin of the year the bank was founded, 1893. The space for officers is floored with gold and white terrazzo and furnished with Santo Domingo mahogany in natural color, upholstered in a dark Dubonnet shade of leather.

The upper floors are for tenants, principally large sugar concerns and lawyers, and are noteworthy for their compact disposition of services, giving maximum rentable area (see plan overpage). On the top floor are club rooms decorated in silver, buttercup yellow, black, and vermillion, with floors of white and Rouge Antique terrazzo. From the top floor windows and from the tiled terraces there is an incomparable view of San Juan Harbor and the luxuriant landscape.

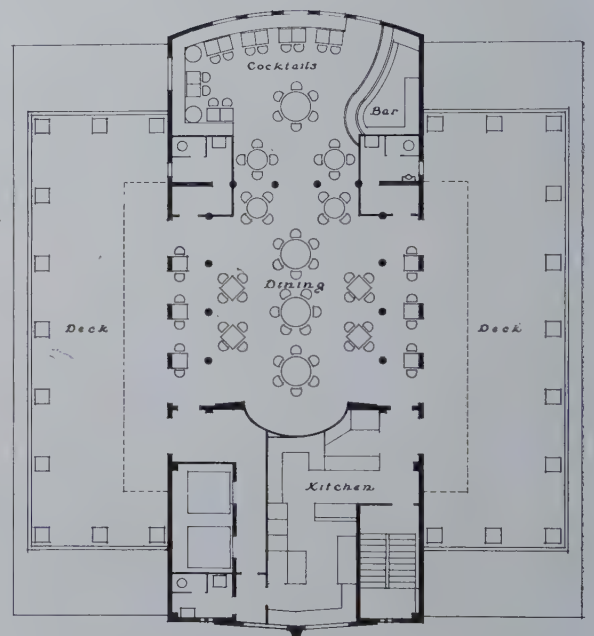




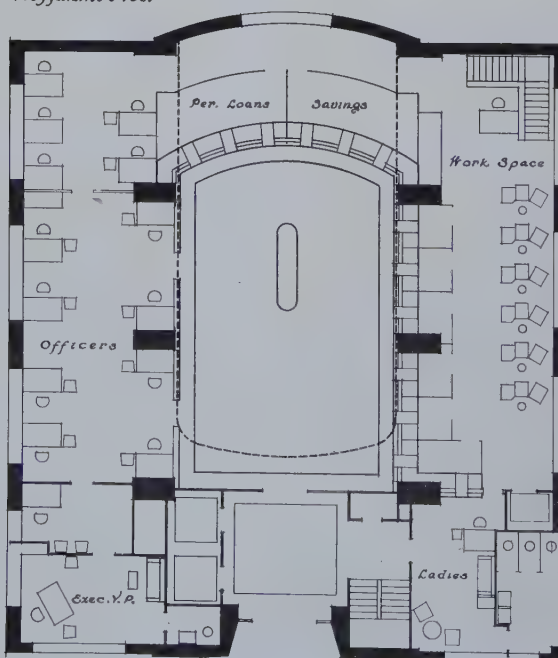
*Section Through Banking Room*



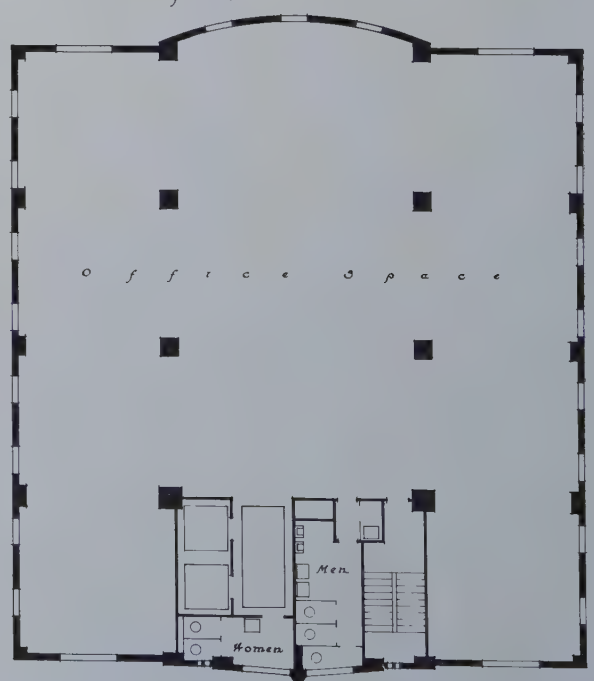
*Mezzanine Floor*



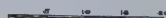
*Bankers Club of D.C.*



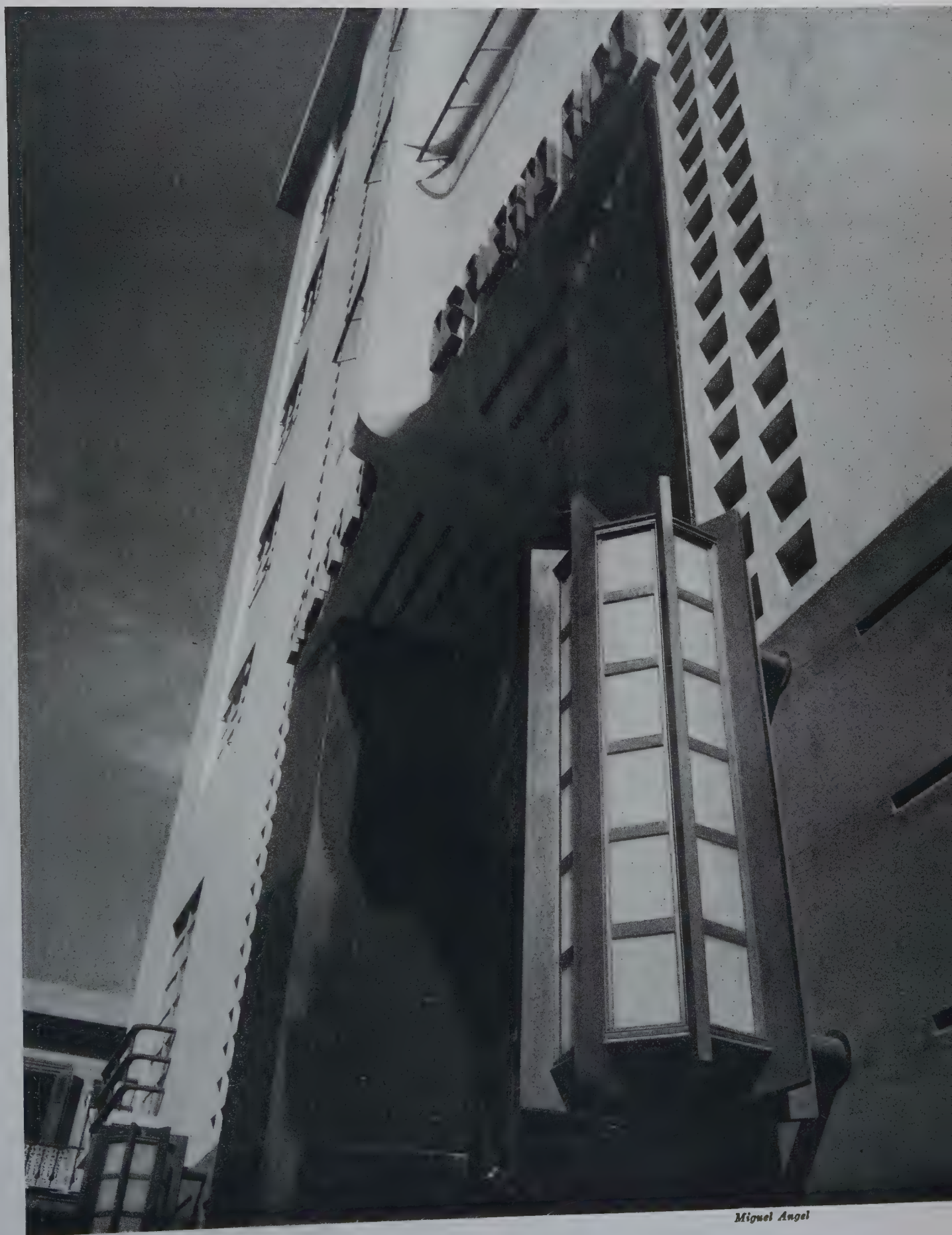
*First Floor*



*Typical Floor*







*Miguel Angel*

BANCO POPULAR DE PUERTO RICO — BY CHAUNCEY W. RILEY

FEBRUARY 1941





*Harwood Hull*



*Miguel Angel*

THIS VIEW OF THE TETUAN STREET FAÇADE DRAMATIZES THE AIR-CONDITIONING INTAKE GRILLES AND THE RIB CONTAINING THE CIRCULATING LINE THAT EXTENDS TO THE TOP OF THE TOWER. THE NORTH FRONT (LEFT) IS ADORNED BY 12 PLAQUES SYMBOLIZING BANKING, AND TWO EAGLES, ALL BY RENE CHAMBELLAN

BANCO POPULAR DE PUERTO RICO — IN SAN JUAN, P. R.



THE EFFECT OF THE BANK IN ITS ANCIENT SETTING IS SHOWN BY THIS VIEW (DETAIL OF CLOCK AND TOP OF TOWER ON PAGE 100). THE ENTRANCE (BELOW) IS FRAMED WITH NORWEGIAN GRANITE. THE BRONZE AND GOLD-LEAF MEDALLION OF THE ANCIENT SEAL OF PUERTO RICO WAS MODELED BY MAXFIELD H. KECK

*Harwood Hall*



*Miguel Angel*

BANCO POPULAR DE PUERTO RICO — BY CHAUNCEY W. RILEY





VIEWS IN THE LOFTY MAIN BANKING ROOM ARE SHOWN HERE AND ACROSS-PAGE. PHOTOS BY ANGEL



BANCO POPULAR DE PUERTO RICO — IN SAN JUAN, P. R.





DESIGNED BY CHAUNCEY W. RILEY, ARCHITECT, OF NEW YORK

FEBRUARY 1941





SPACE FOR BANK OFFICERS (ABOVE) AND THE BASEMENT BANKING ROOM. PHOTOS BY ANGEL

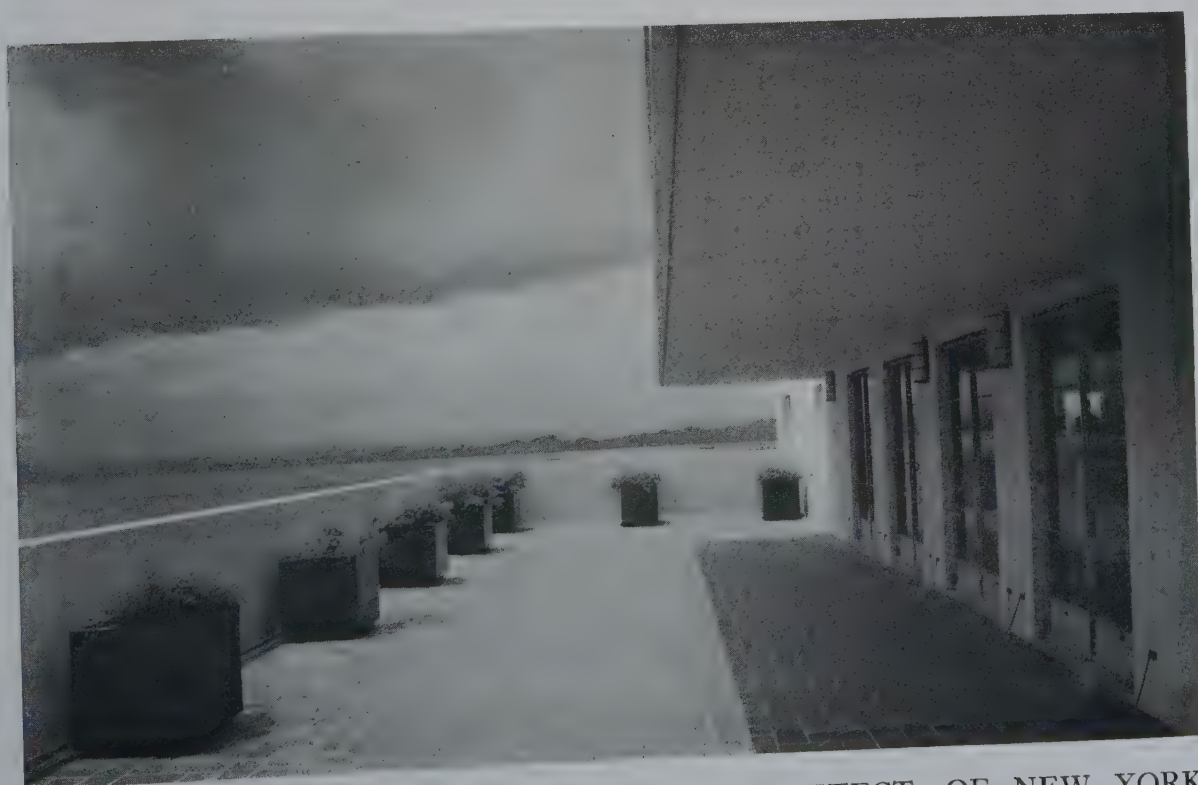


BANCO POPULAR DE PUERTO RICO — IN SAN JUAN, P. R.





THE TOP FLOOR CLUB ROOMS (ABOVE) AND THE ROOF TERRACE, LOOKING TOWARD NEW AIR BASE SITE



DESIGNED BY CHAUNCEY W. RILEY, ARCHITECT, OF NEW YORK

FEBRUARY 1941

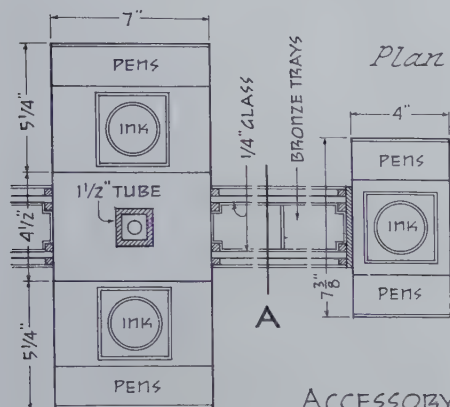
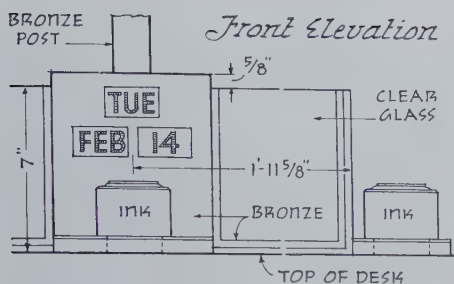




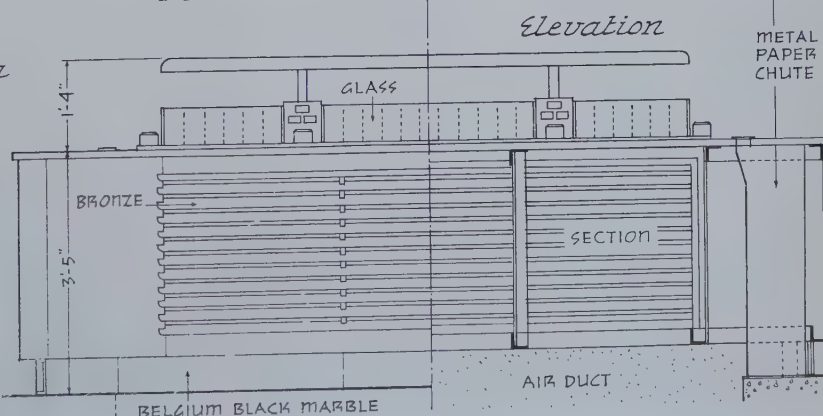
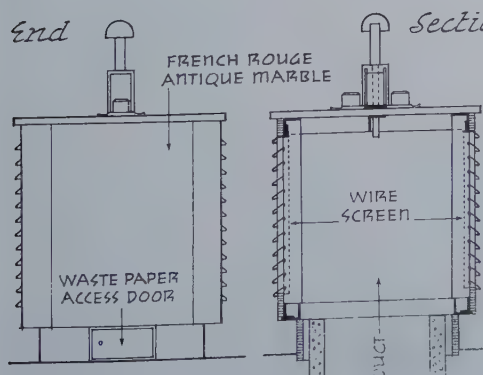
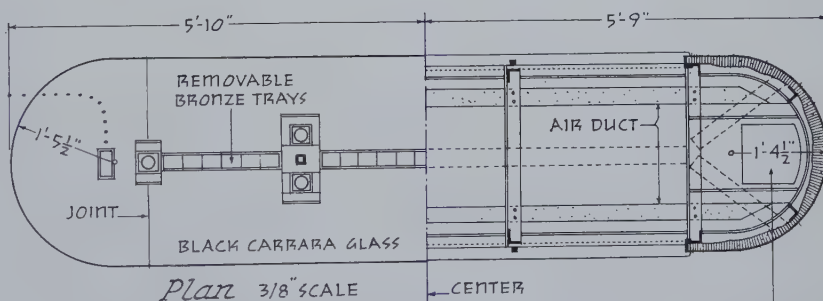
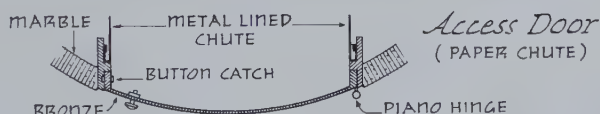
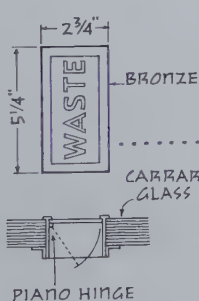
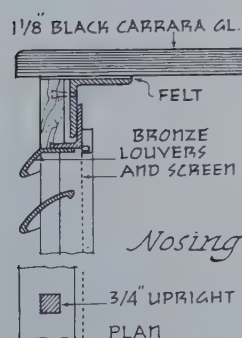
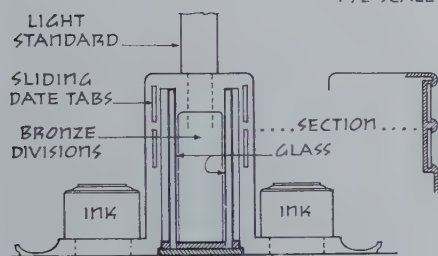
*Miguel Angel*

BANCO POPULAR DE PUERTO RICO — IN SAN JUAN, P. R.

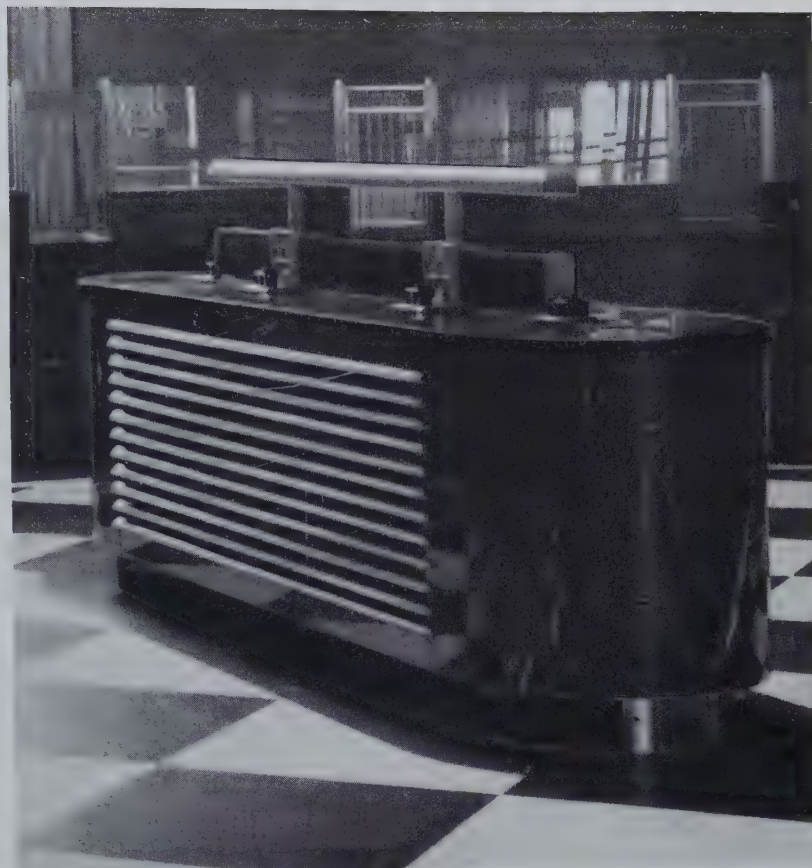




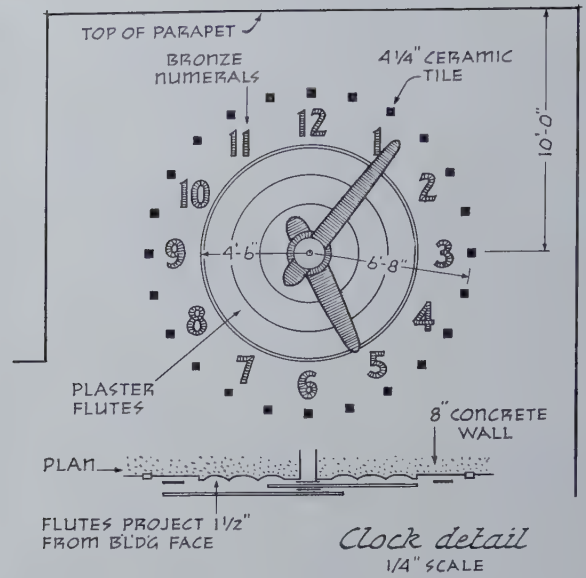
ACCESSORY  
DETAILS  
1 1/2" SCALE



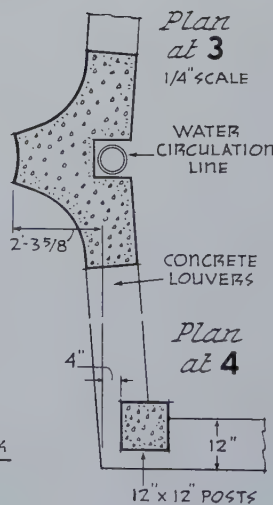
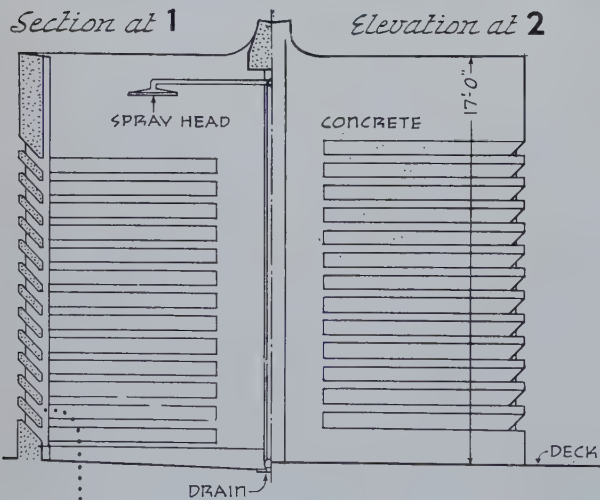
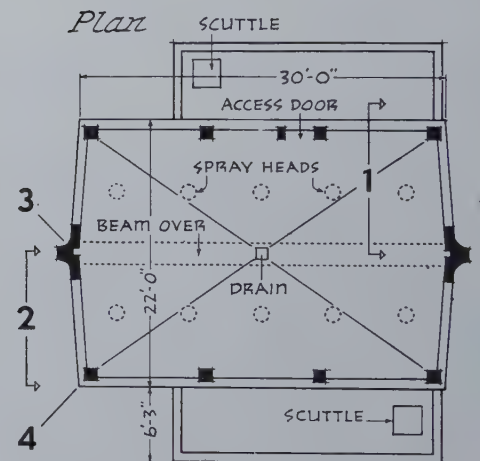
DESIGNED BY CHAUNCEY W. RILEY, ARCHITECT, OF NEW YORK



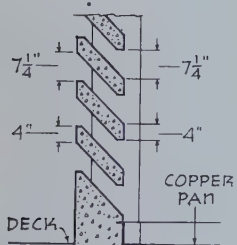




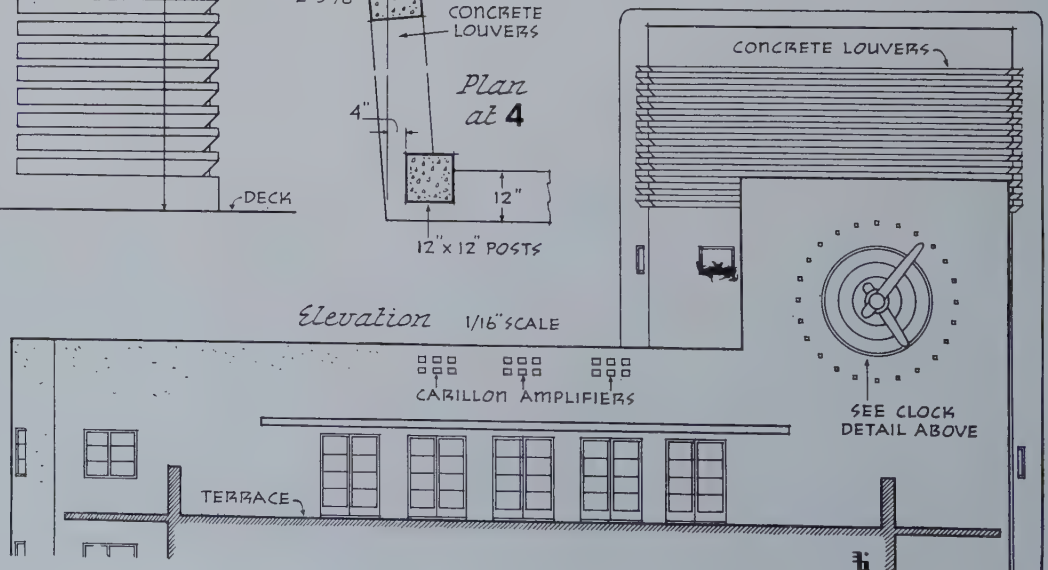
THE AMPLIFIED CARILLON SYSTEM IN THIS TOWER HAS A RANGE OF 2 MILES WITHOUT DISTORTION.....AMPLIFIERS ARE PLACED ON 4 SIDES OF TOWER.



*Elevation* 1/16" SCALE



*Lower detail*



BANCO POPULAR DE PUERTO RICO — BY CHAUNCEY W. RILEY

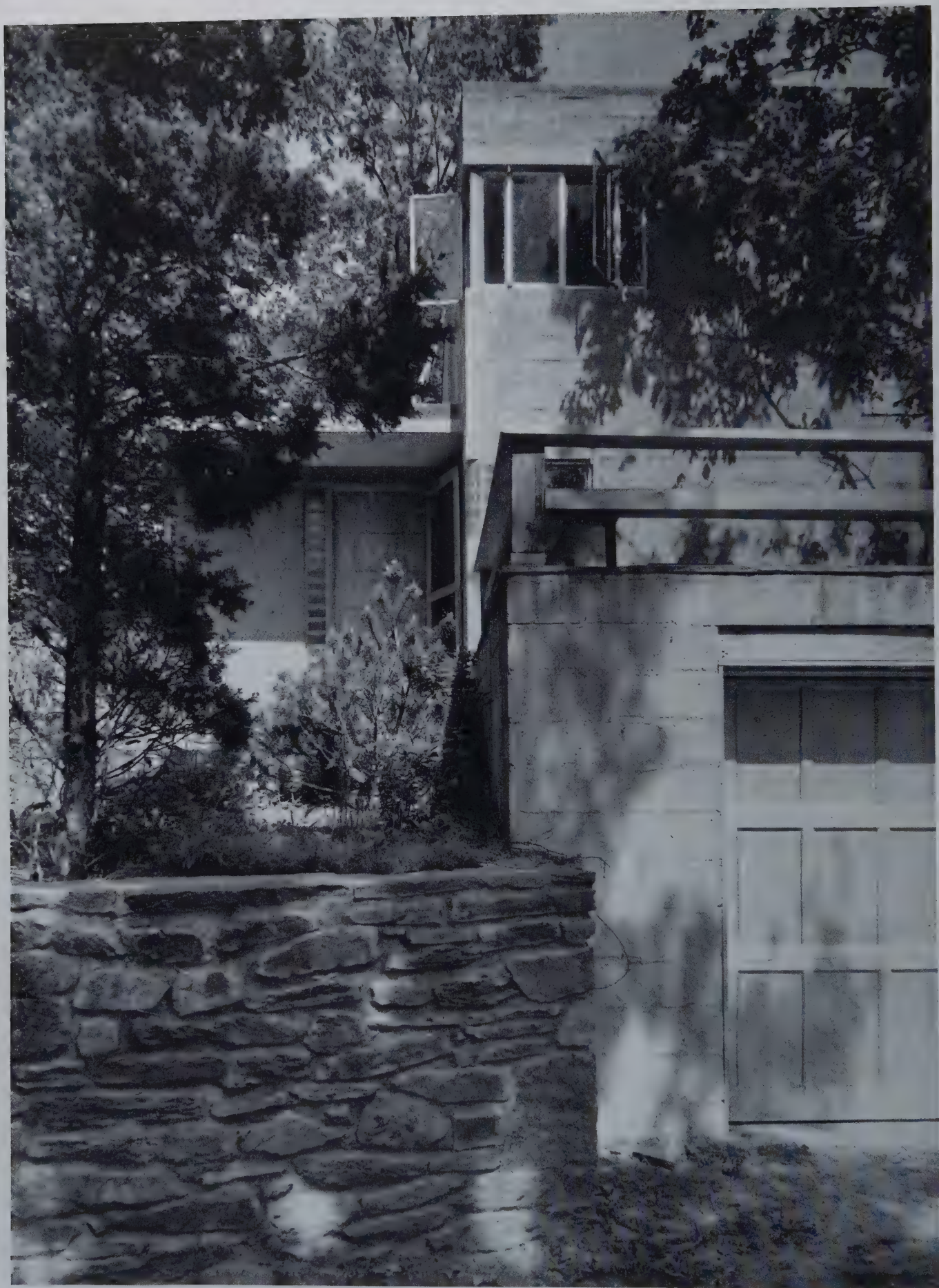




AN ARCHITECT'S HOME—BY ALMUS PRATT EVANS, OF NEW YORK

FEBRUARY 1941



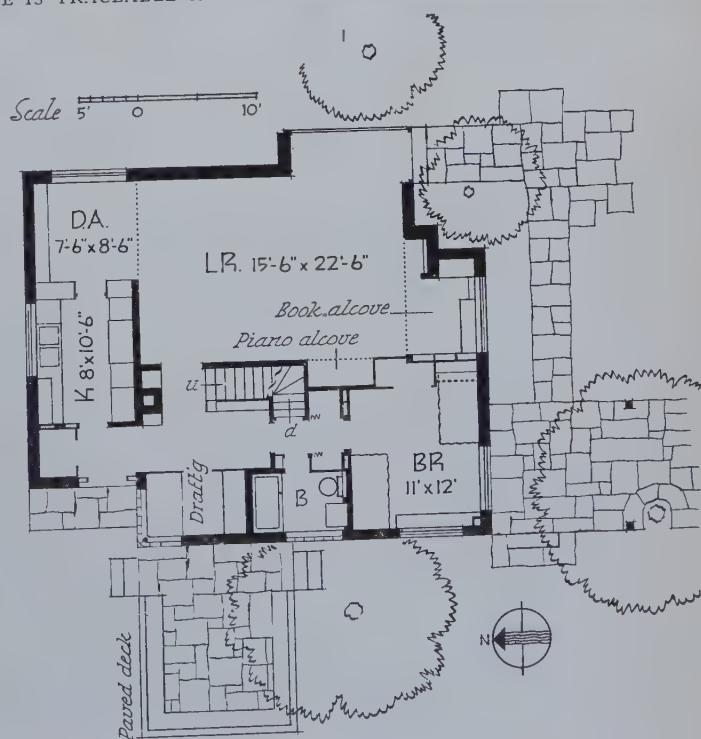
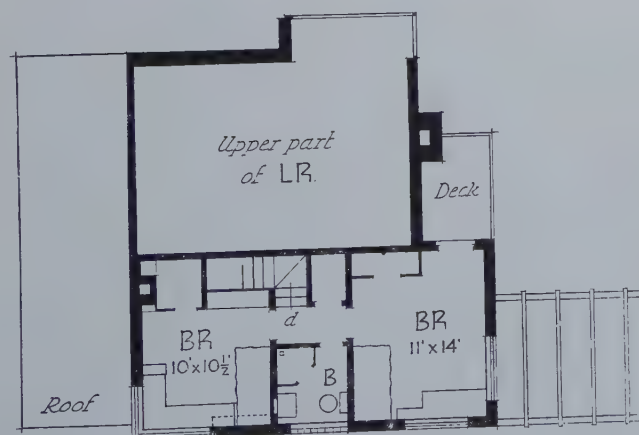


AN ARCHITECT'S HOME — DESIGNED BY ALMUS PRATT EVANS





THE INTIMATE CHARACTER OF MR. EVANS' COUNTRY HOME IS TRACEABLE IN LARGE PART TO THE FACT THAT HE DID MUCH OF THE ACTUAL CARPENTRY HIMSELF. THE WALLS ARE CINDER BLOCK, PAINTED GREEN



ALL THE PHOTOGRAPHS OF THE HOUSE SHOWN HERE WERE MADE BY GEORGE VAN ANDA, ARCHITECTURAL PHOTOGRAPHER, OF NEW YORK AND KENT, CONN.

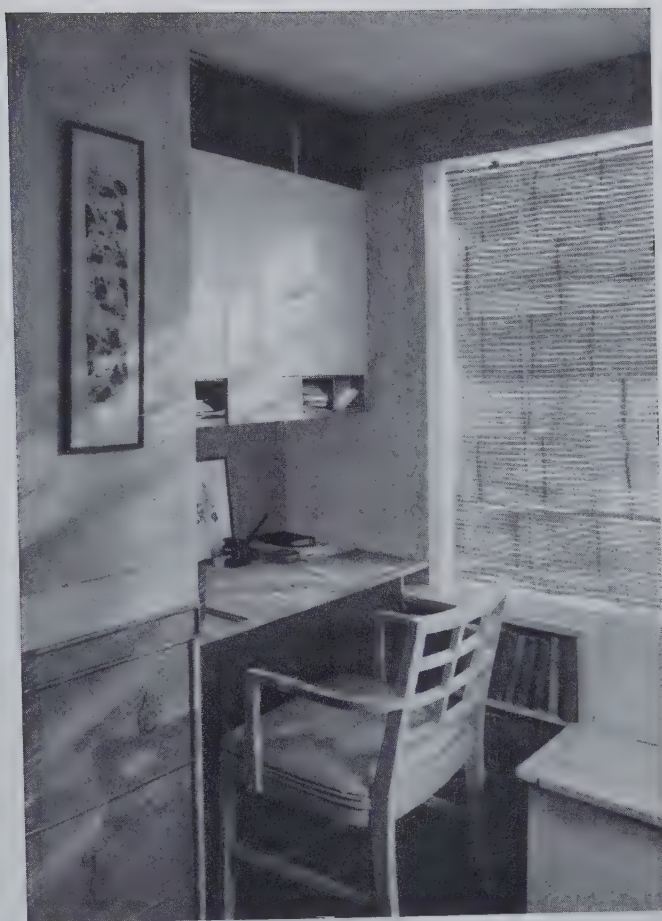
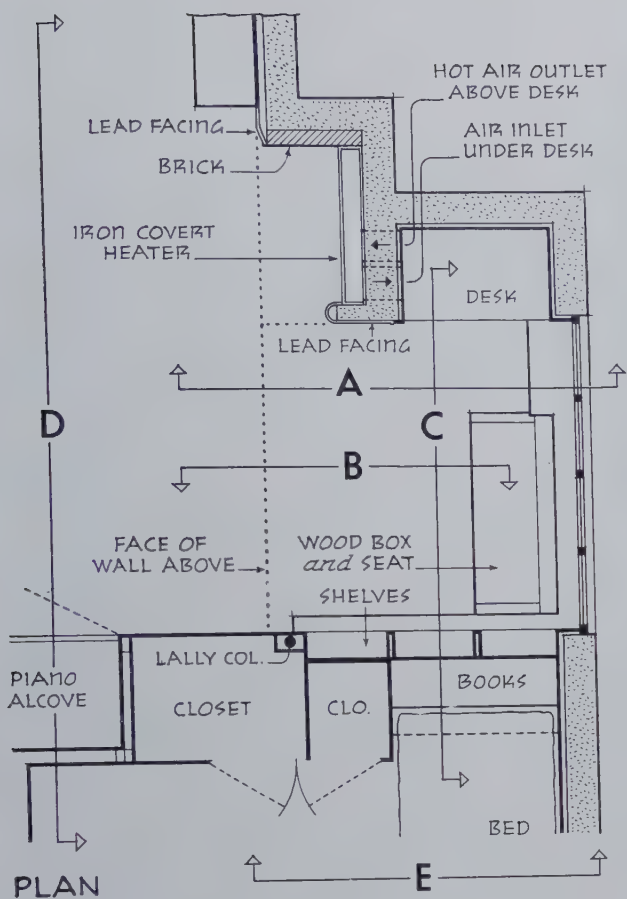
OF EVANS, MOORE & WOODBRIDGE, ARCHITECTS, OF NEW YORK



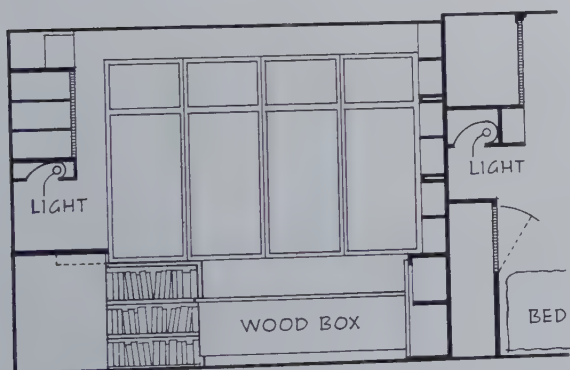


AN ARCHITECT'S HOME — BUILT NEAR WILTON, CONNECTICUT

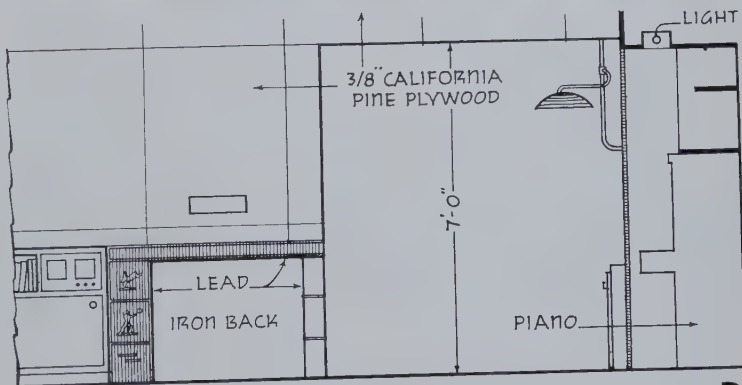




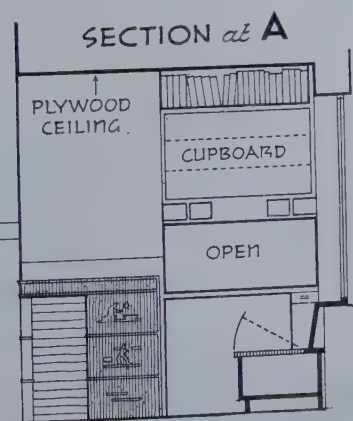
Scale 1/4" equals 1'-0"



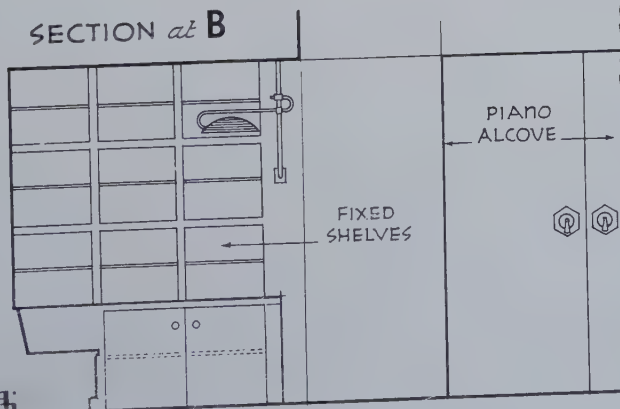
SECTION at C



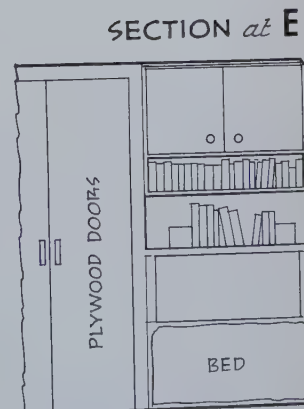
SECTION at D



SECTION at A



SECTION at B

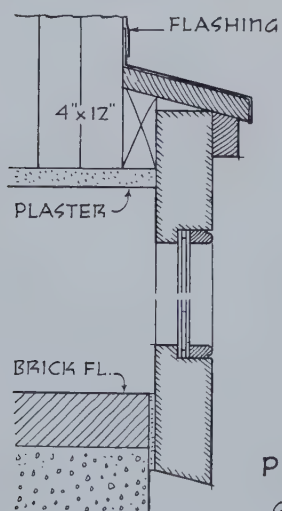
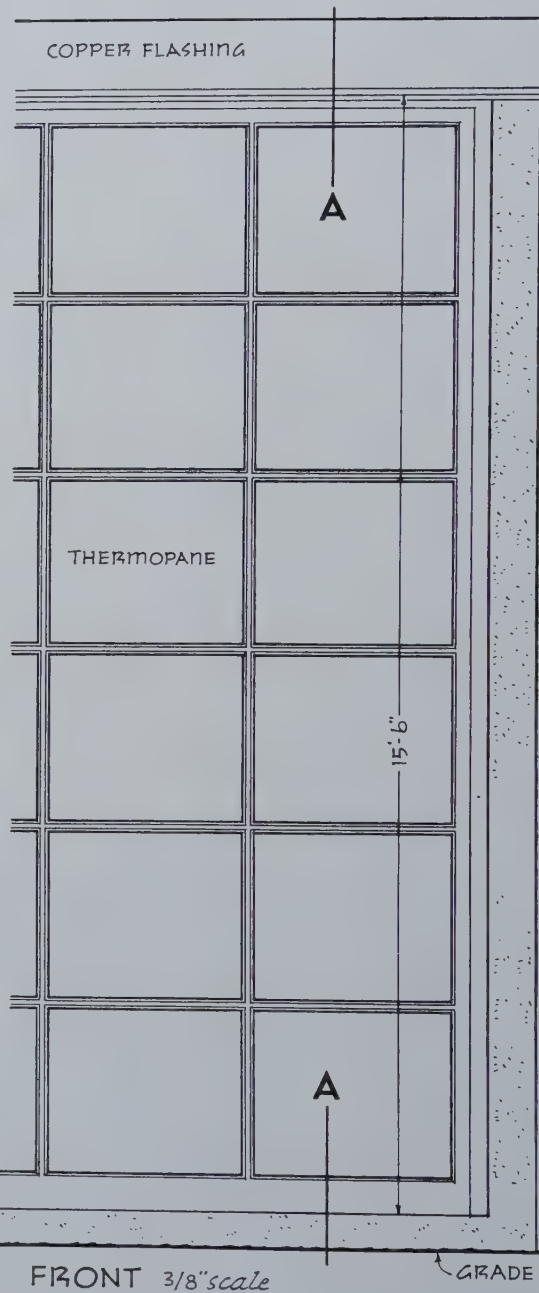


SECTION at E

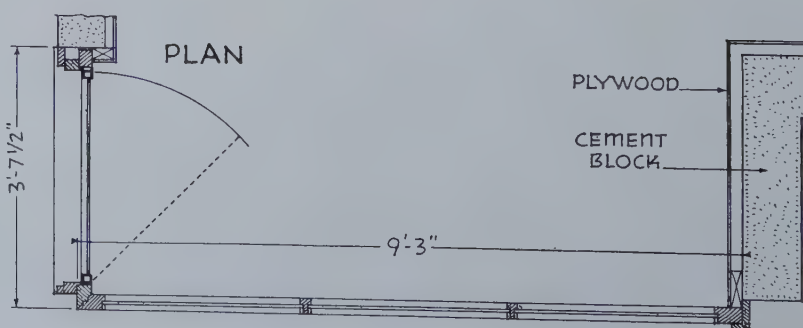
DESIGNED BY ALMUS PRATT EVANS, ARCHITECT, OF NEW YORK

FEBRUARY 1941



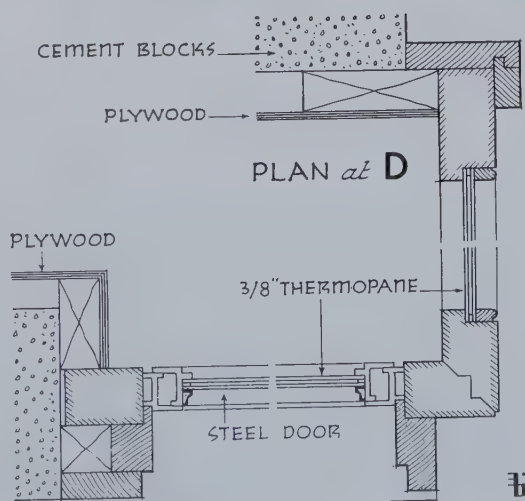
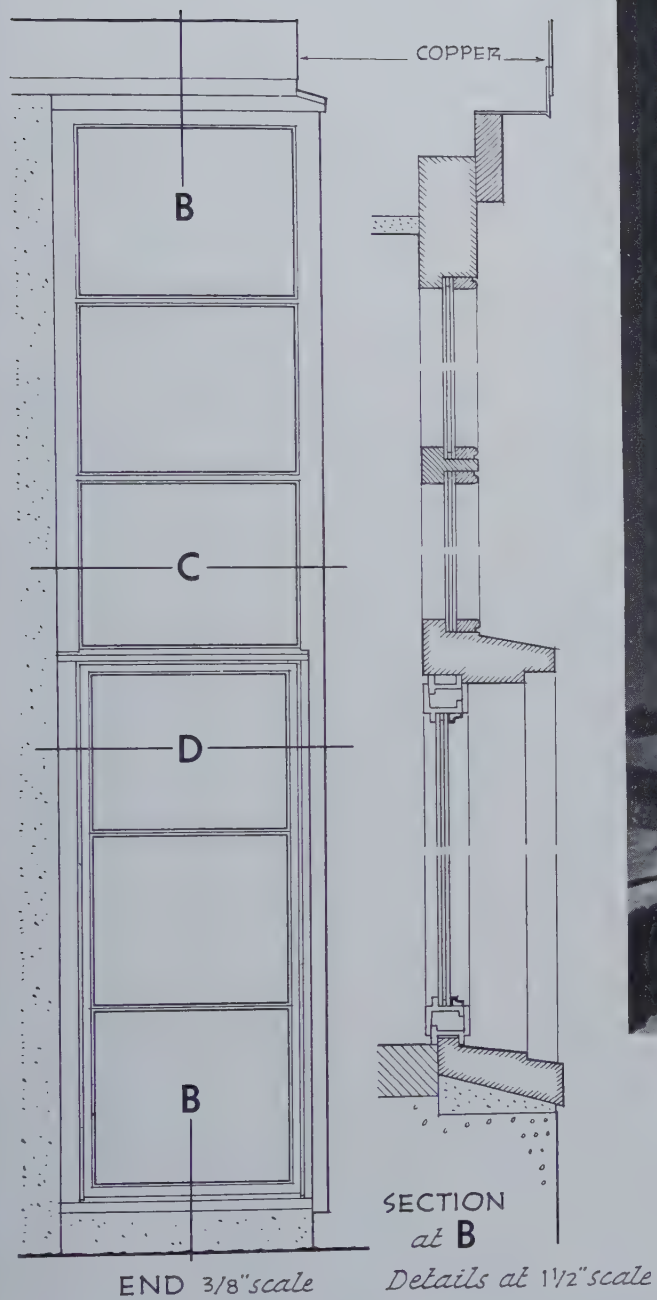


PLAN  
at A



AN ARCHITECT'S HOME — BUILT NEAR WILTON, CONNECTICUT

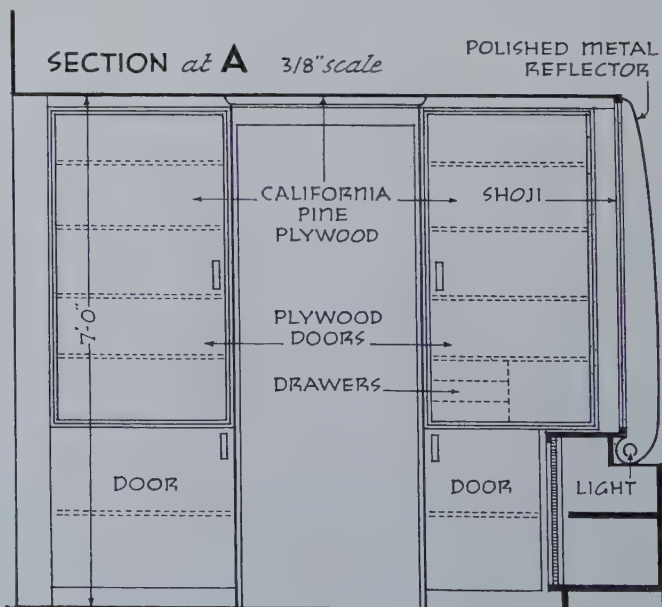
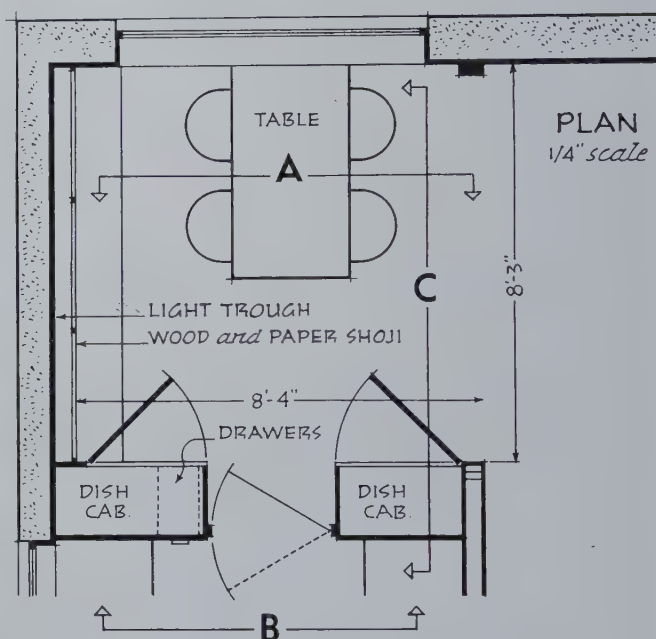
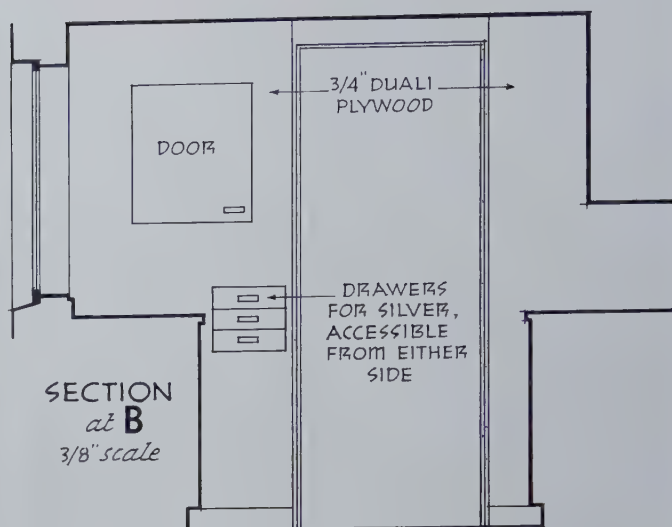
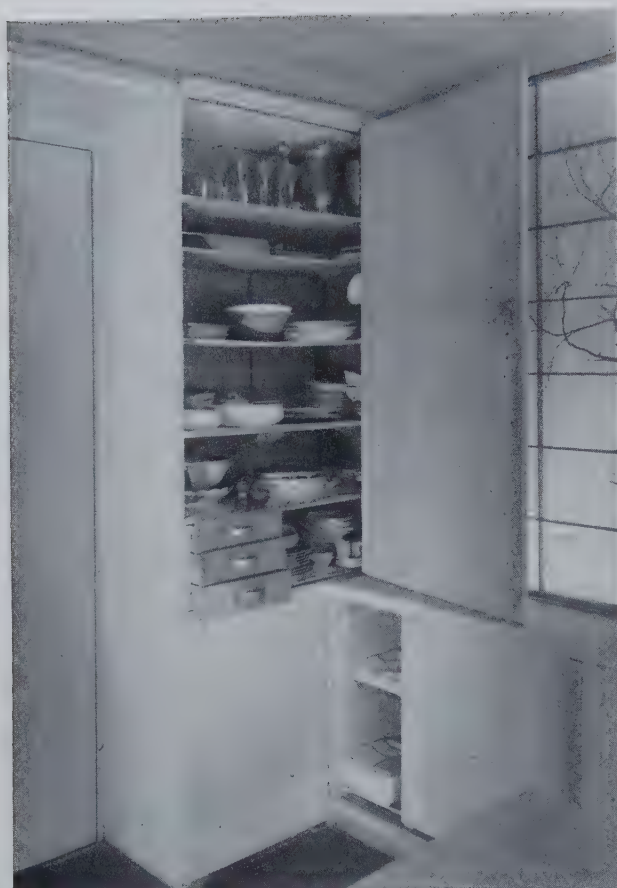




DESIGNED BY ALMUS PRATT EVANS, ARCHITECT, OF NEW YORK

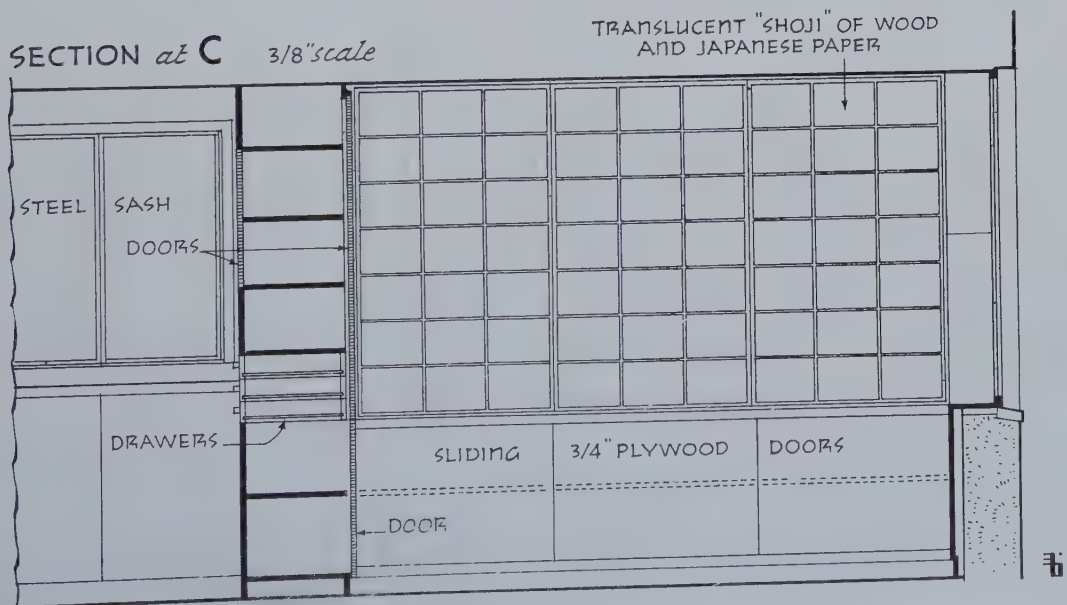
FEBRUARY 1941





AN ARCHITECT'S HOME — BUILT NEAR WILTON, CONNECTICUT





DESIGNED BY ALMUS PRATT EVANS, ARCHITECT, OF NEW YORK

FEBRUARY 1941



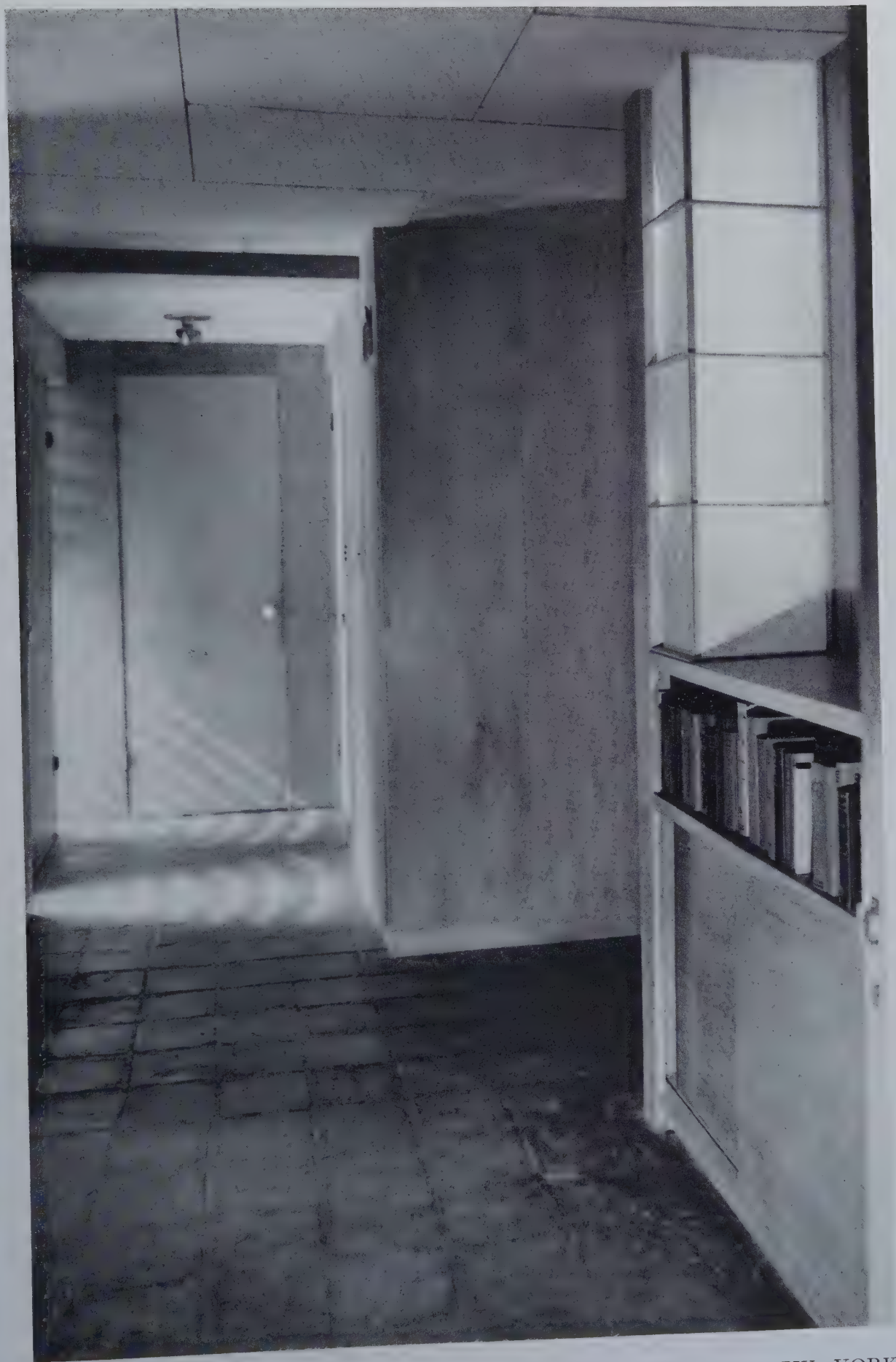


THE HIGH-CEILINGED LIVING ROOM IS SO LARGE IN PROPORTION TO THE REMAINDER THAT THE HOUSE IS RATHER LIKE A DETACHED STUDIO APARTMENT. INTERIOR PANELING IS LIGHT IN COLOR AND FLOORS ARE OF RED BUILDING TILE, WAXED. THE BLUE CEILING OF THE LIVING ROOM IS PLASTER



AN ARCHITECT'S HOME — BUILT NEAR WILTON, CONNECTICUT

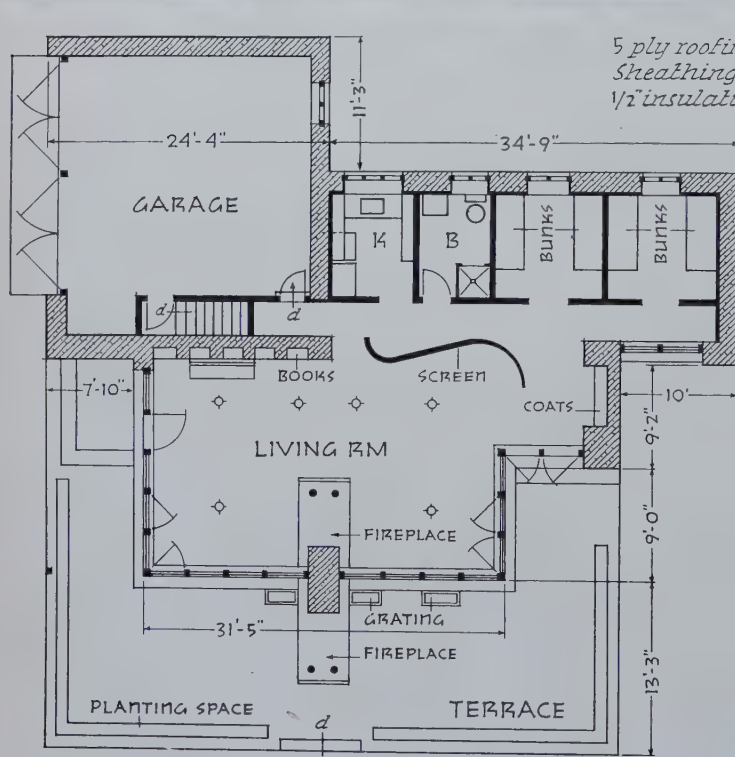




DESIGNED BY ALMUS PRATT EVANS, ARCHITECT, OF NEW YORK

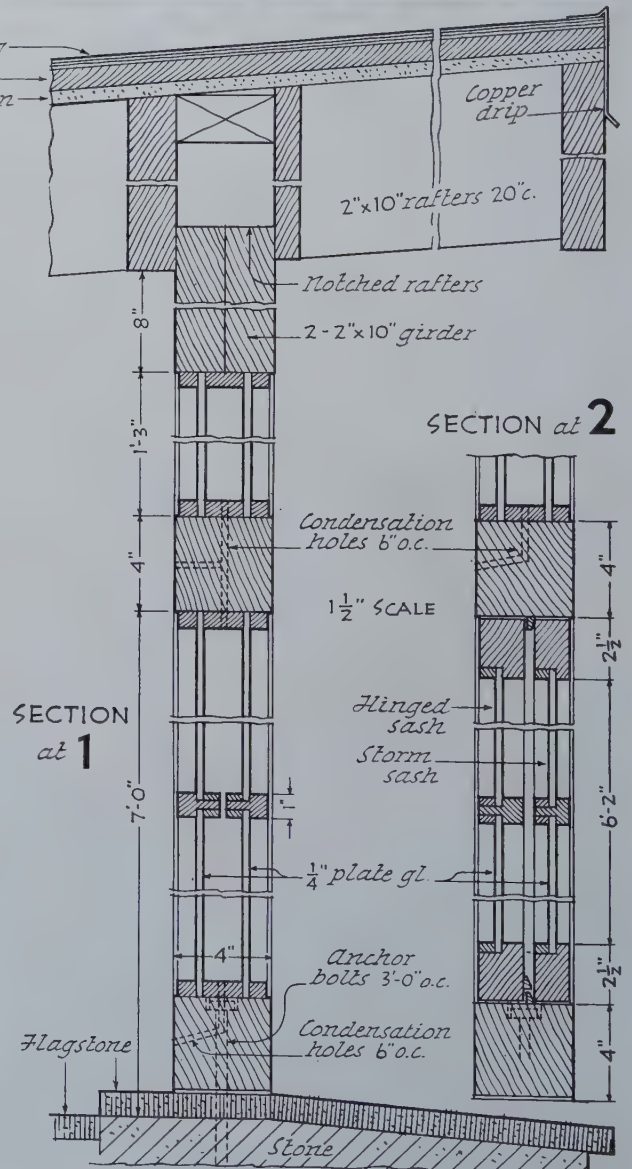
FEBRUARY 1941





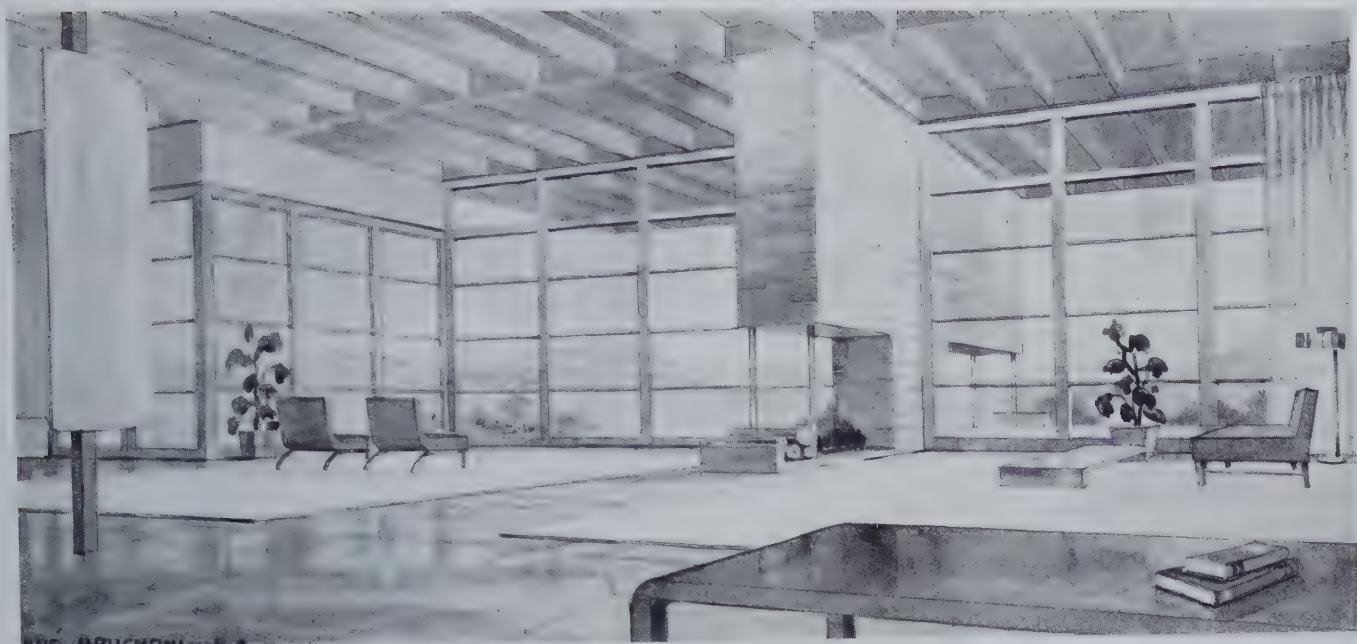
FLOOR PLAN  $1/16$ " scale

FRONT  $1/16$ " scale

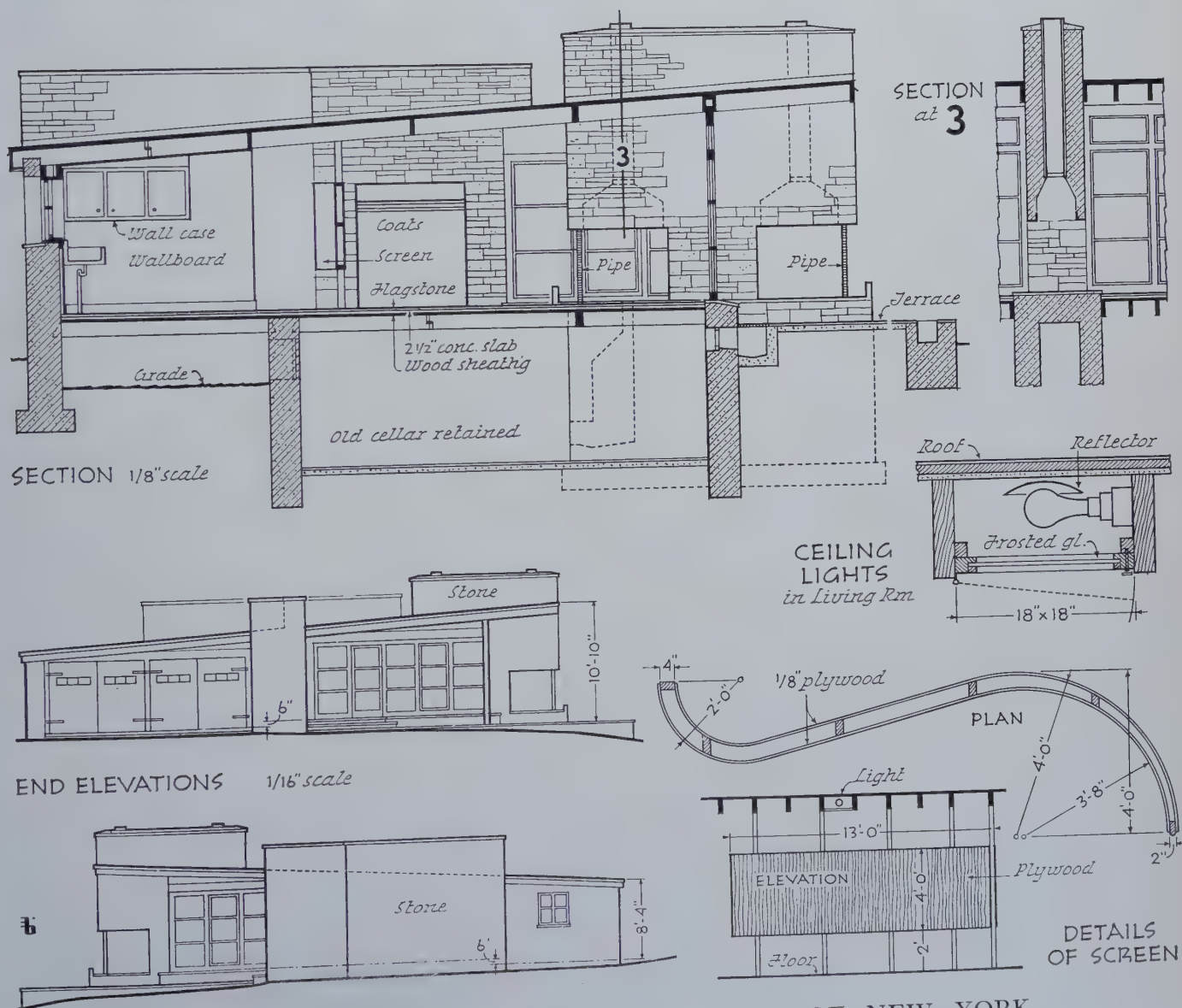


WEEK-END SKI CABIN IN THE CATSKILLS FOR N. BORGENICHT





Furniture designed by T. H. ROBSJOHN-GIBBINGS



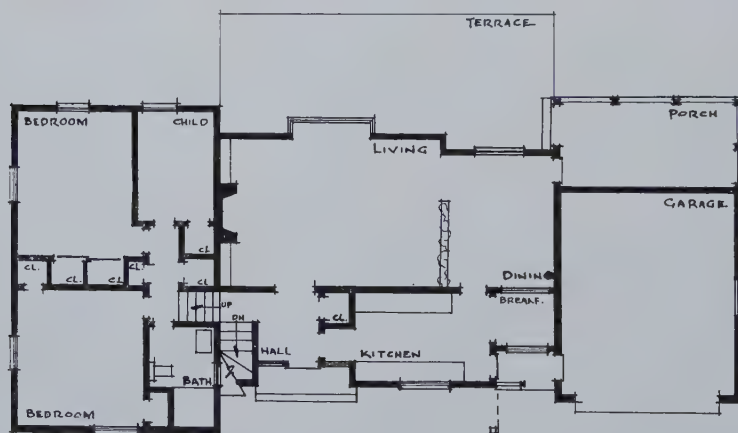
DESIGNED BY RENE C. BRUGNONI, ARCHITECT, OF NEW YORK

FEBRUARY 1941

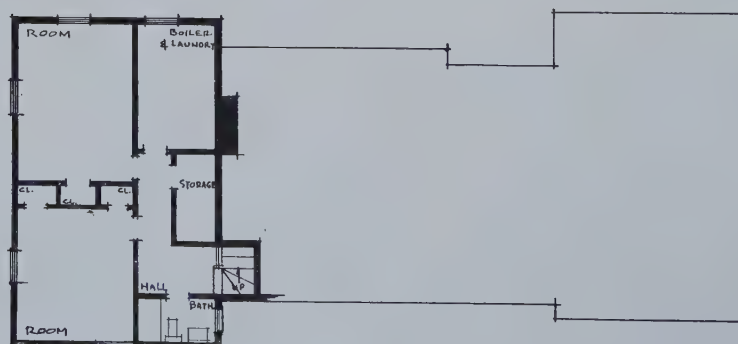




Rendering by Burt Sullivan



First Floor



Basement

THIS PLEASING HOUSE FOR A SMALL FAMILY WAS DESIGNED BY PAUL JERMAN TO MEET CONTEMPORARY REQUIREMENTS IN PLANNING AND LIVING FACILITIES. CONSTRUCTED OF FRAME WITH ASPHALT SHINGLE ROOF IT WOULD COST APPROXIMATELY \$8500, INCLUDING A WELL AND WATER SYSTEM. IT WAS DESIGNED FOR A ONE-ACRE NEW JERSEY PLOT IN COMMUTING RANGE OF THE CITY

SUBURBAN HOUSE — BY PAUL JERMAN, ARCHITECT, OF NEW YORK



**THE UNITED STATES IN A CHANGING WORLD BUILDS  
FOR DEFENSE: CAREFUL PLANNING IS NEEDED TO  
SOLVE THE PROBLEMS OF THE EMERGENCY AND TO  
CONTRIBUTE TO THE NORMAL LIFE THAT FOLLOWS**

PRESENTED BY:  
THE WASHINGTON D C CHAPTER  
AMERICAN INSTITUTE OF ARCHITECTS  
MATERIALS COURTESY:

FHA NYA  
FSA PWA  
FWA USHA

A truly intelligent contribution . . . and the more of a contribution because it has been volunteered—is this analytical study . . . made by these young architects, men and women, Associates of the Washington Chapter of the American Institute of Architects. They have given generously of their spare time to make these studies—not merely studies of architectural planning—but searching comparisons of our other World War experience . . . then and now, social and economic complications . . . Of this work we hope to make good use.

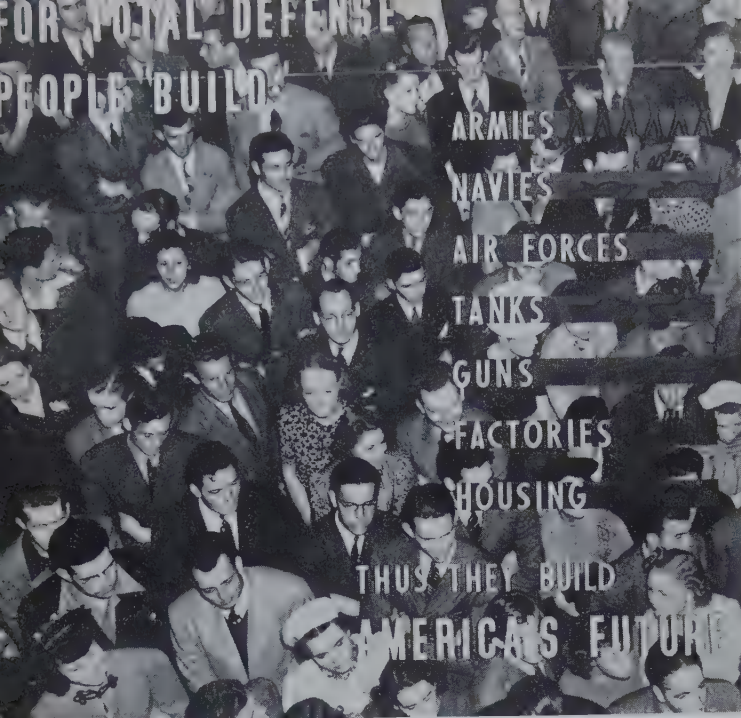
From an Address by the  
DEFENSE HOUSING COORDINATOR  
to the  
CENTRAL HOUSING COMMITTEE

*THE CONTRIBUTORS*

HOWARD ARMSTRONG  
HAROLD BOUTIN  
CHRISTOPHER CHAMALES  
GEORGE CRONIN  
BRANCH ELAM  
ALSTON GUTTERSON

NORMAN HANSEN  
WILLIAM HAUSSMANN  
WILLIAM SUITE  
LEWIS STEVENS  
CHLOETHIEL WOODARD  
DAVID YERKES



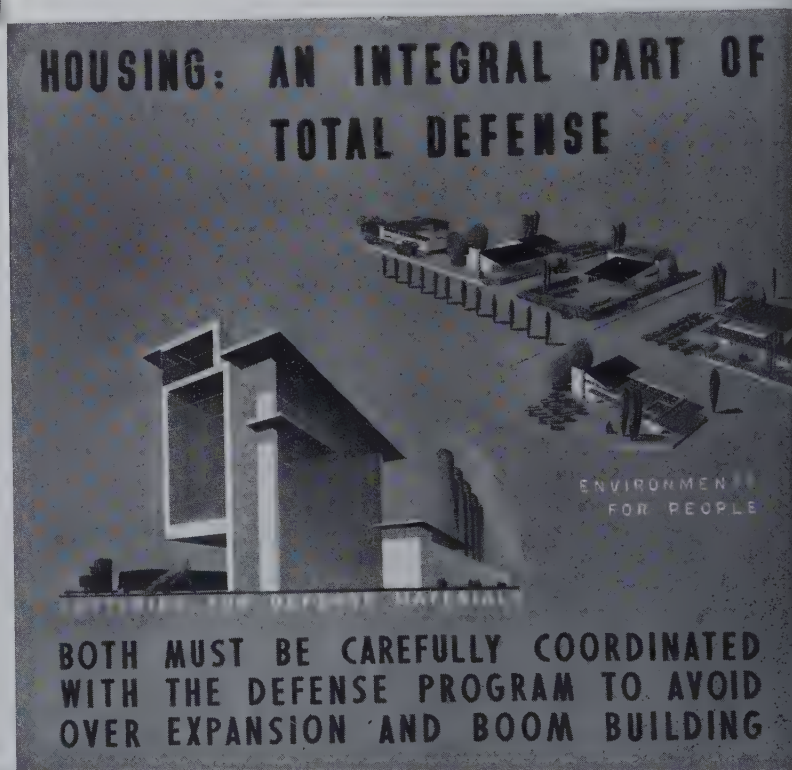


*People* build the nation's defense and the nation's future. In an all-out program for total defense, it is of utmost importance that *people* perform at their greatest efficiency. To this end, housing for defense workers must incorporate those principles of planning which can result in environments that provide for healthful living. The debilitating effect of unwholesome living conditions *hampers human efficiency* and results in economic waste.

A strong nation cannot be built of weak people.

Rapidly expanding development in the defense industries, to meet production schedules, requires a housing program that will provide adequate dwellings for defense workers as rapidly as raw materials are assembled and factories are built. Failure in the production of housing results in loss of efficiency in the production of defense materials.

Speed is essential—but *the need for speed does not preclude the development of well-planned communities.*



## PLANNING FOR PRESENT AND FUTURE NEEDS

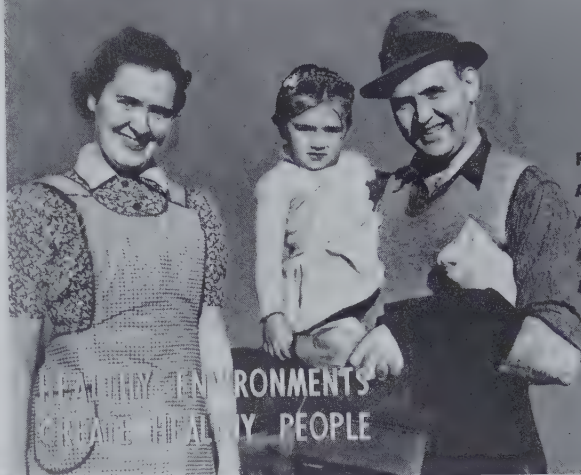


Defense housing must be properly integrated with the community of which it is a part. Well-planned permanent communities near normally large industrial centers, self-sufficient in neighborhood facilities, offer the smallest risk and *the largest possibilities for future use.*



Housing is a problem of coordinated planning embracing the elements of education, recreation, health, traffic, services, and business—as well as shelter. The mere assemblage of dwelling units does not solve the problem. New environments should be so planned that they do not impose burdens on the services of the communities in which they are built. Defense housing presents a challenge to local interests *to shape community futures* while meeting emergency needs.

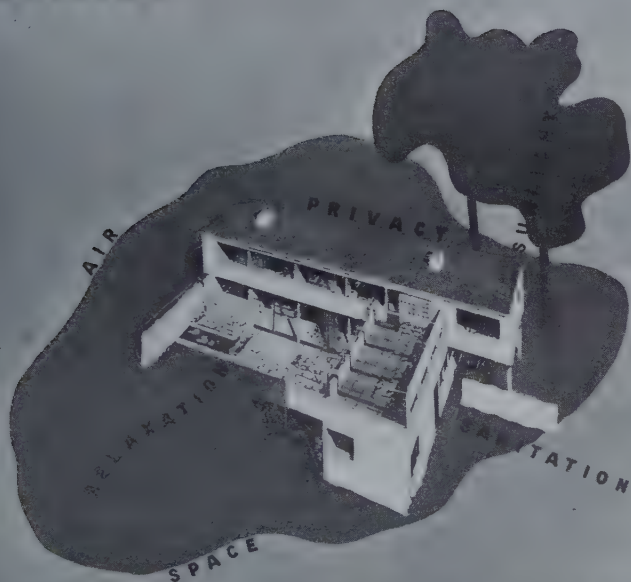
A COMPLETE ENVIRONMENT FOR  
MENTAL AND PHYSICAL HEALTH



FOR  
A HEALTHY PEOPLE  
A STRONG NATION  
A STRONG  
AMERICAN FUTURE

HEALTHY ENVIRONMENTS  
CREATE HEALTHY PEOPLE

## DWELLING:

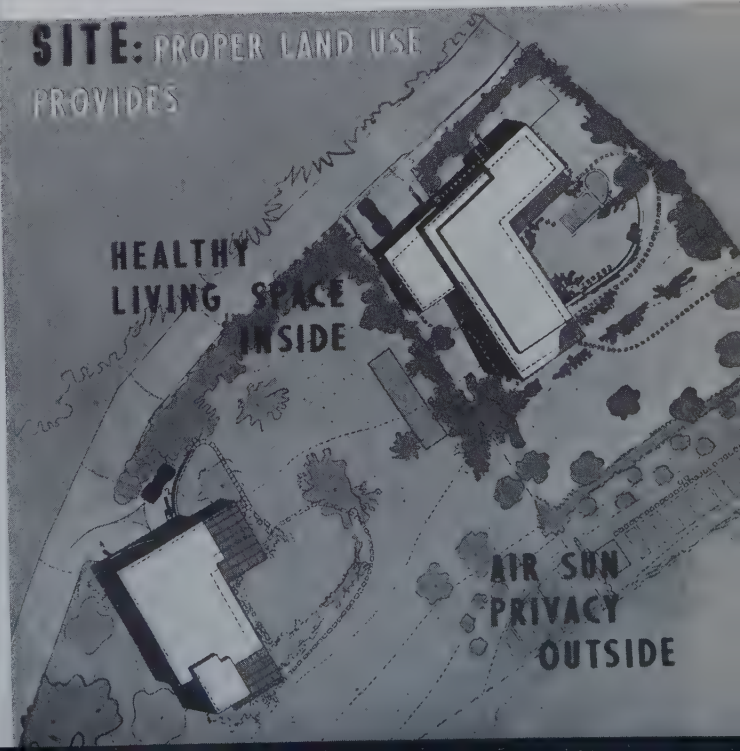


THE HOUSE IN THE CORE OF THE COMMUNITY

The type of housing for any given locality should be determined primarily by local customs, climate, available building materials, building costs, and the planning advances of the past decade so fully developed for various cost levels. Whether it takes the form of individual or multi-family homes, *defense housing should follow accepted planning principles.*

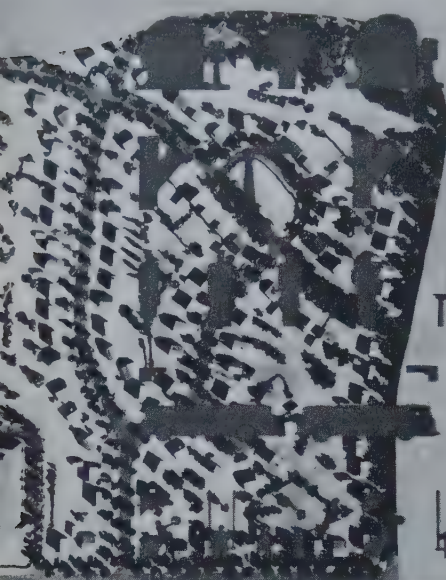
Relationship of the dwelling unit to the site has not received the attention it deserves. Preconceived sub-division patterns frequently destroy the possibilities of rational land use. Local planning commissions vested with authority, and aided by qualified technical men, could develop *maximum land use at minimum improvement cost*—with a corresponding reduction in tax burden. The influence of such coordinated planning is a tremendous factor in preventing the economic waste of blight and slums.

## SITE: PROPER LAND USE PROVIDES





COMMUNITY: PROVIDES PROTECTION FOR ALL  
MEMBERS COULD NOT OTHERWISE AFFORD



**LIGHT  
POWER**



**WATER  
SEWAGE**



**PROTECTION  
EDUCATION**



**TRANSPORTATION  
STREETS**



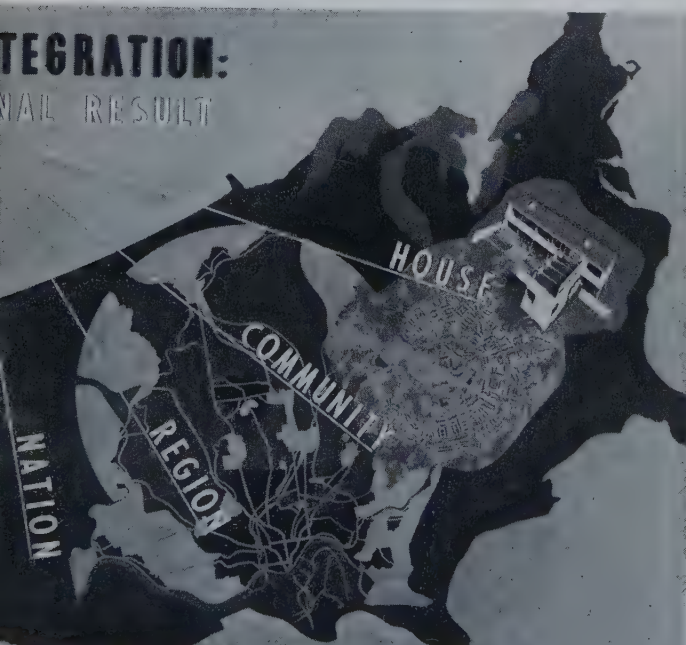
**RECREATION  
PARKS**

New communities require new services—streets, water, sewers, light, schools. Existing facilities in overcrowded or under-built communities, where defense needs are pressing, may well be made use of by broad gauge rehabilitation of blighted areas or salvaging of undeveloped extensions. Such coordination means a *job for local planners, local money, local builders*—and a job well done for the future.

As the problems of individuals in a community are economically solved by coordinated planning, so are problems of communities economically solved by regional planning. Vital to the national defense are swift arteries of communication, flood control, erosion control, fire control, reforestation and water supply. *Close cooperation between local and regional planning agencies is needed now to develop such resources to the fullest extent for the present emergency.*



**TEGRATION:**  
NAL RESULT



**ITICAL DEFENSE AREAS NOW  
AD NATIONAL PLANNING PROGRAM**

The conservation of all resources, including human resources, is of vital importance to the national economy. The National Defense program creates problems which can be handled only if planning machinery for such conservation is set in motion. It is the responsibility of each critical defense area to set up its own planning agency, to study its local problems and to cooperate for their solution with established national agencies.



In 1917 there were no established principles of planning for large scale housing projects. No method of conducting essential housing surveys had been developed. War industries expanded so rapidly that basic statistics were not obtainable and accurate diagnoses impossible.

Now, by research and surveys, methods and techniques have been developed. We no longer have an alibi for not doing our job well.



DEPRESSION 1929



EACH CONTRIBUTED  
TO THE NATION'S PLANNING PROCESS

## WAR EMERGENCY COMMUNITIES 1918

### DURING THE FIRST YEAR OF THE WAR

43% OF HOUSING NEED SUPPLIED BY OVERCROWDING  
WIDESPREAD INFLUENZA EPIDEMIC FOLLOWED  
TUBERCULOSIS CASES INCREASED

PRODUCTION EFFICIENCY OF BASIC WAR INDUSTRIES  
IMPAIRED BY LABOR TURNOVER DUE TO LACK  
OF HOUSING

PRIVATE CAPITAL WAS NOT INTERESTED IN HOUSING  
BUILDING AND MATERIAL COSTS INCREASED 25%

### THE SECOND YEAR

THE GOVERNMENT ENTERS THE HOUSING BUSINESS  
PRODUCED: 6000 HOUSES SEVERAL HOTELS  
AND DORMITORIES

PLANNED: 128 PROJECTS IN 71 CITIES  
ACHIEVED: OUTSTANDING PROGRESS IN LARGE  
SCALE DESIGN

PROVED: THAT DIRECT FEDERAL ACTION WAS  
NECESSARY TO PRODUCE WAR HOUSING

That lack of housing facilities in critical defense areas vitally affects defense industry production is demonstrated by the record. An airplane plant in Elizabeth, New Jersey, reported a labor turnover of 360% a month due to lack of decent housing facilities. Employers in Bridgeport, Connecticut, reported that adequate housing would have stepped up production from 10% to 30%. *Three shifts per bed is not adequate housing.*

## AFTER THE WAR EMERGENCY THE TWENTIES

WELL PLANNED BUT UNFINISHED  
WAR PROJECTS WERE ABANDONED  
AS THE GOVERNMENT RETIRED  
FROM THE "HOUSING BUSINESS"



NEWLY DEVELOPED  
PLANNING PRINCIPLES  
IGNORED BY THE  
SPECULATIVE BUILDER

POST WAR HOUSING  
CHARACTERIZED BY

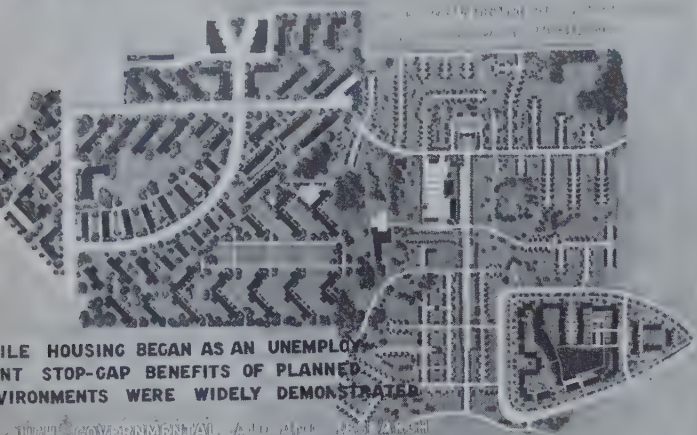
LACK OF PLANNING  
JERRY BUILDING  
LAND SWEATING  
EXORBITANT COSTS  
UNCONTROLLED

During the World War, the rise in prices of building materials made it impossible for private capital to produce commercial housing for even the higher income, skilled-labor groups . . . and the Federal Government owned and operated all housing which it constructed to meet War housing needs. After the War, it voided all projects less than 25% toward completion and disposed of all others.

In the boom heydays that followed, little, if any, attention was paid to the kind of planning that had been developed during the war.



# EXPRESSION: THE THIRTIES EVENT OF PUBLIC HOUSING



WHILE HOUSING BEGAN AS AN UNEMPLOYMENT STOP-GAP BENEFIT OF PLANNED ENVIRONMENTS WERE WIDELY DEMONSTRATED

1930s GOVERNMENTAL AND PRIVATE HOUSING PROGRAMS WERE DEVELOPED TO MEET

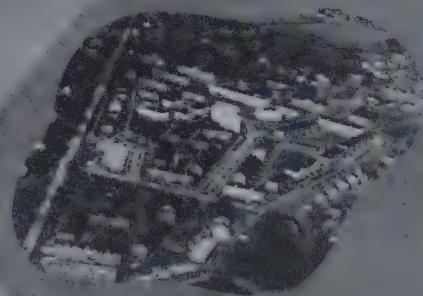
GOOD PLANNING STANDARDS  
SOUND CONSTRUCTION TECHNIQUES  
RATIONAL LAND USE  
CONTROL OF MORTGAGE PRACTICES  
REALISTIC APPRAISAL METHODS

The background of housing experience today stands out in sharp contrast to the lack of experience in 1917. In the present emergency, there is *still time to coordinate* land, money, buildings, and people with essential defense industries and to forestall delays in production due to any lack of adequate housing.

The public housing program produced all types of houses in urban and suburban areas. In some cases demonstration projects of complete towns, adjacent to large industrial centers, were planned and built. In others, slum clearance projects were placed in areas where low-income housing was needed and the demolition of existing slums was found to be advantageous. In still others, private capital built large scale rental projects under a mortgage insurance plan.

## EFFECTS OF THE PUBLIC HOUSING PROGRAM

NEW AIMS  
NEW STANDARDS  
NEW BACKGROUND  
OF EXPERIENCE  
IN PLANNING



IS THERE A GROWING RECOGNITION THAT  
HEALTHY COMMUNITIES ARE ESSENTIAL  
TO A STRONG NATIONAL DEFENSE



# 1940 EMERGENCY

HOUSING NEED CREATED BY  
SHIFTS AND ACCELERATION IN INDUSTRY  
SHIFTS IN POPULATION  
OBsolescence OF EXISTING HOUSING  
DEFENSE HOUSING MUST BE RELATED  
TO CRITICAL DEFENSE AREAS

The Defense Housing Program divides into general categories—private operations; Federal Loan Agency (FHA, FHLBB and the equity purchasing plan of Defense Homes Corporation); Federal Works Agency (USHA and PBA); the Army and Navy; the Maritime Commission. Where the housing need is considered to be permanent rather than temporary, private building interests in each locality should make every effort to anticipate, and provide for, demands which can pay commercial rents, or corresponding purchase payments. The major portion of the total defense housing need can be supplied by private capital.



With the bulk of the Defense Housing program definitely assigned to private capital, the need is acute for a local agency to coordinate the work of private builders and government agencies. The function of this agency is to determine the amount of housing required, establish a channel through which private interests can fill the need, furnish information as to how the services of existing Federal housing agencies, technical and financial, may be employed.

FEDERAL  
HOUSING  
AGENCIES

PRIVATE  
BUILDING  
ENTERPRISE

LOCAL  
CITY PLANNING  
COMMISSION

NATIONAL DEFENSE  
HOUSING COORDINATION

WHAT LOCAL AGENCY CAN BEST CORRELATE THESE  
FORCES TO SOLVE ITS OWN PLANNING PROBLEMS  
FOR THE PRESENT EMERGENCY AND FOR THE FUTURE

## PERMANENT NEW COMMUNITIES

ENABLE  
EFFICIENT PLANNING  
FOR IMMEDIATE AND FUTURE NEEDS

In areas where a large number of houses are required, and where water supply, sewage disposal, and transportation problems permit, it may be desirable to develop completely new communities, located with respect to the industries which they are intended to serve. Careful analysis of all factors must be made, to relate such communities to their regions and to the permanency of their industrial support.

Demountable and portable houses have numerous advantages especially if mass production or prefabrication can be used without the use of resources otherwise required for vital defense industries. Their properties of easy assembly and demountability make them well suited for temporary use. To avert ghost towns, *advance provision* should be made for the ultimate removal of all such temporary housing.

## TEMPORARY COMMUNITIES JUSTIFIABLE IN SPECIAL CASES

THE PREFABRICATED HOUSE  
HIGH SALVAGE VALUE  
EASILY ERECTED AND DISMANTLED

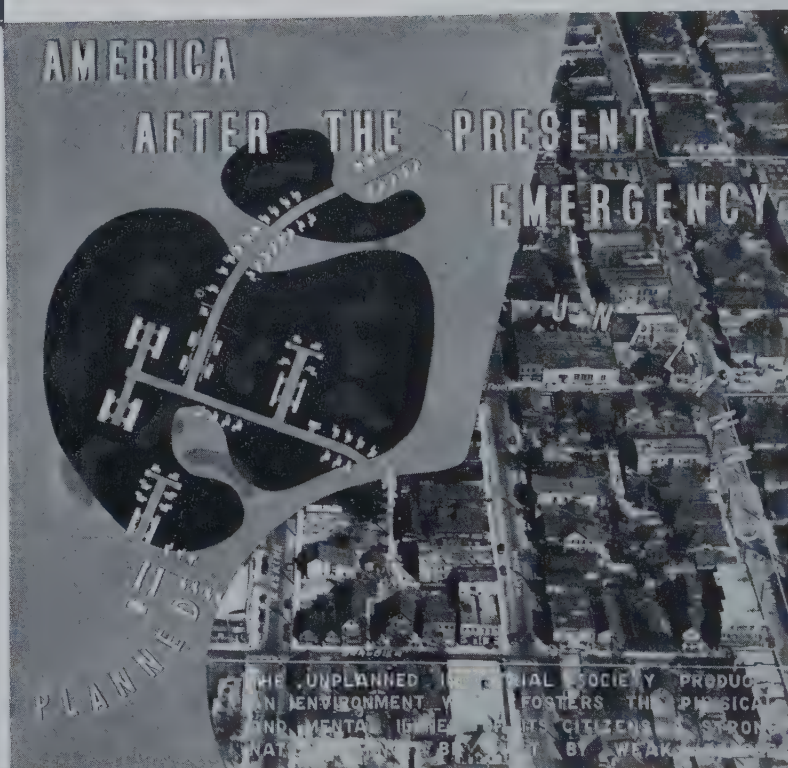


## ADDITIONS TO EXISTING COMMUNITIES



The most complicated planning problem posed by the need for new housing lies in such housing as will be added permanently to existing communities. In some places, the problem may be met by the systematic remodelling of old dwellings: in others, by the construction of new homes: in still others by both remodelling and new construction. In any event, *planning should be carefully keyed to local problems.*

The varied problems presented in this program require varied solutions, but all solutions have the common denominator of liveable communities. With proper coordination, the valuable planning experience of the past can contribute equally to the problems of the present emergency and to a productive American future.



## LOCAL RESPONSIBILITY

TO ORGANIZE:

**CAPITAL  
PLANNERS  
BUILDERS  
LAND**

TO COORDINATE:

**DEFENSE HOUSING NEEDS  
EXISTING PLANNING PROBLEMS  
NATIONAL DEFENSE REQUIREMENTS**

TO PRODUCE:

**HOUSING FOR THE DEFENSE PROGRAM  
WHICH EMBODIES THESE PRINCIPLES OF  
PLANNING FOR HEALTHY COMMUNITIES**

Communities located in critical defense areas must assume leadership in the production of defense housing. Planners, builders, and capital must be organized and directed to this task. Cooperation between local planning agencies, the local defense housing program, and the broad program for the national defense, through such Governmental agencies as are set up, is vital to a successful defense effort.



# MONTHLY WASHINGTON REPORT

COMPILED BY A. D. TAYLOR OF CLEVELAND

EDITOR'S NOTE:—Dr. Taylor's reports, based on information secured each month by him from a number of points of contact with federal bureaus in Washington, have been appearing regularly in PENCIL POINTS since last September. They are printed with the thought of providing brief summaries of Washington developments of particular pertinence to the planning professions and their part in national preparedness activities. We welcome comments and suggestions from readers as to the kind of information which is most useful to them in this connection. Such suggestions will help Dr. Taylor to make his contributions of maximum value to you.

PROGRESS IN GENERAL; — The initial construction program of the *War Department* and the *Navy Department* is well under way. The work of awarding contracts for Architect-Engineer services and for construction is practically completed so far as appropriations have been made available to date. Preparations are being made for the further program of work to be released as and when Congress passes necessary legislation to make these appropriations available. The extent of this additional work relating to cantonments, ordnance projects, and other defense projects promises to be considerable.

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AS TO DEFENSE HOUSING;— In order to hasten matters by a more centralized authority in defense housing, a new office of Defense Housing has been created, with Mr. Charles F. Palmer at its head. This office now becomes a part of the emergency management office in the Executive Office of the President, and the coordinator will have much greater authority than heretofore in the matter of defense housing. In general, he is to coordinate the agencies concerned with housing, and all housing projects in the defense program are to be cleared through his office. To what extent this office may determine policies as to the method of using technical planning services is not yet stated. This office is not charged with

the expenditure of any money. It is charged with the responsibility of procuring efficient expenditure of funds. The coordinator is now responsible through the office of the *Chairman of Production Management* (Mr. Knudsen) directly to the President.

A number of additional housing projects have been approved under the Lanham Defense Housing Act. Information concerning these projects may be procured from the release dated January 3, 1941 (No. T. R. 335) from the office of the *National Defense Advisory Commission* in the Federal Reserve Bank Building, Washington, D. C. Additional information is also available through the office of the *Federal Works Agency* concerning these new projects.

Through the office of the *United States Housing Authority* contracts have been awarded to architects, engineers and landscape architects in private practice (and working on a collaborative basis) to produce the necessary plans and specifications for projects at Jacksonville; Pensacola; Charleston, South Carolina; Philadelphia; Boston; and Bremerton, Washington. (See PENCIL POINTS for January, 1941.) In all probability, a form of contract and a definite schedule of fees will have been adopted by the USHA as a result of conferences with representatives of the technical planning professions, prior to the time that this information is published.

## INFORMATION RELEASES Concerning Defense Program; —

These releases as heretofore indicated have come from different offices with the result that there has been some small amount of confusion and delay. The *National Defense Advisory Commission* is now publishing a bulletin entitled "Defense." This publication appears weekly at a subscription rate of Seventy-five Cents per year, and it is procurable through the office of the "Superintendent of Public Documents, Washington, D. C." Most of the information contained in the press releases is summarized in this bulletin. Press releases will be sent as heretofore from some agencies; but it has been necessary to reduce the number of persons receiving the complete service of press releases, etc., from the *Advisory Commission* through the *Council of National Defense*. A circular letter of January 16, 1941, from the office of the Director of Information in the *National Defense Council*, Federal Reserve Bank Bldg., Washington, D. C., explains the procedure to be followed in the immediate future. It is quite likely that to avoid duplication, confusion and delay in distributing large quantities of information concerning national defense, this procedure will tend to become centralized in some one office.

For those who are interested in the "Functions and Activities" of the *National Defense Advisory Commission*



sion, a bulletin is available, dated Dec. 28, 1940, and procurable through the NDAC Office.

Of interest to architects, engineers and landscape architects is a document entitled "Instructions and Information for Architect-Engineers on Cost-Plus-A-Fixed-Fee Construction Projects," dated November, 1940, and produced in the Office of the Quartermaster General (Engineering Branch of Construction Division), No. 40-2606. Copies may be available upon request from the Construction Division.

A release of January 3, 1941 (PR 334), from the NDAC, containing a compilation of contract awards to date for plant expansion, construction and equipment, involving 80 plants and awards totaling approximately \$700,000,000 may be of interest to many readers.

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**ROSTER OF PROFESSIONAL and Technical Ability;** — All members of the technical planning professions should be interested in the "National Roster of Scientific and Specialized Personnel" in connection with which questionnaires are being sent to all individuals included in this classification. A special technical check list has been prepared for architects, engineers and landscape architects. Those who may not happen to receive this check list within the next two or three weeks, may procure a copy by communicating with the *United States Civil Service Commission* (office of National Roster of Scientific and Specialized Personnel). The purpose of this roster is to have a complete and detailed record of the technical planning abilities available in the United States, in case of extreme emergency or under other conditions. This office is a source of information for Government Agencies, and not a place to apply for work.

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**CONTRACTS FOR WORK ON Future Projects;** — It is quite likely that some of those architects, engineers and contractors heretofore selected to provide service in connection with defense projects may be given favorable consideration for

work on new projects in the future program. One of the important reasons for giving consideration to this procedure rather than to award such work to offices not heretofore selected for defense projects, is because of the organizations thus functioning and immediately available with demonstrated ability to proceed immediately and efficiently with this work. If this

procedure of "repeating contracts" is followed, the opportunities for additional offices to be selected for further work will be reduced. This decision to adopt this procedure of repeating contracts will be based largely upon the necessity for producing results rather than to distribute work among different organizations. This question will be much discussed.

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**CANTONMENTS, ORDNANCE PLANTS AND OTHER MAJOR Defense Projects;**—There has been a major reorganization of the Construction Division in the *War Department*. The Division is now administered through Lieutenant Colonel B. B. Somervell, who superseded General Hartman as chief of the Construction Division. This reorganization is shown in the following tabulation:

<i>Chief of Construction Division</i> .....	Col. Brehon Somervell
<i>Executive Officer Construction Division</i> .....	Col. W. D. Styer
<i>Asst. Executive Officer Construction Div.</i> .....	Col. M. B. Birdseye
<i>Control Section</i> .....	Capt. C. F. Robinson, <i>Chief</i>
<i>Administrative Section</i> .....	Col. J. W. Younger, <i>Chief</i>
<i>Real Estate Branch</i> .....	Col. R. D. Valliant, <i>Chief</i>
<i>Accounts Branch</i> .....	Col. W. A. Pashley, <i>Chief</i>
<i>Engineering Branch</i> .....	Col. E. H. Leavey, <i>Chief</i>
<i>Operations Branch</i> .....	Col. L. R. Groves, <i>Chief</i>

The Engineering branch of this Division, headed by Colonel Leavey, also from the Corps of Engineers, is of most direct interest to the planning professions. This branch is subdivided as follows:

<i>Engineering and Design Section</i> .....	Major Walters, <i>Chief</i>
<i>Programs and Estimating Section</i> .....	Capt. Lyon, <i>Chief</i>
<i>Legal and Contracting Section</i> .....	Maj. Jones, <i>Chief</i>
<i>Liaison</i> .....	Mr. Value, <i>Chief</i>

In order to better coordinate and expedite the construction program, the United States has been divided into Corps Area Districts and at the head of each Corps Area District there is a Corps Area Quartermaster. The headquarters of the Corps Area Districts are as follows:

Corps Area District No. 1	<i>Boston</i> .....	Major R. G. Richards
Corps Area District No. 2	<i>New York</i> .....	Lt. Col. M. A. McFadden
Corps Area District No. 3	<i>Baltimore</i> .....	Major J. H. Burgheim
Corps Area District No. 4	<i>Atlanta</i> .....	Colonel H. L. Green
Corps Area District No. 5	<i>Columbus</i> .....	Major B. F. Vandervort
Corps Area District No. 6	<i>Chicago</i> .....	Captain E. C. Hayden
Corps Area District No. 7	<i>Denver</i> .....	Major M. E. Townes
Corps Area District No. 8	<i>San Antonio</i> .....	Lt. Col. E. V. Dunstan
Corps Area District No. 9	<i>San Francisco</i> .....	Lt. Col. G. M. George

Major contracts for technical planning services and for construction will be negotiated in the Washington office through the contract board, the personnel of which is Mr. H. W. Loving, Mr. R. H. Tatlow and Major Hadley. This board will work closely with the "Harvey-Dresser-Blossom" Committee and with the Secretary of War Office.

The office of the Construction Division in the Quartermaster General's Office is now located in the Railroad Retirement Building, to which location it was transferred late in December in order to provide space for the additional personnel required to administer this part of the defense construction program.



**JOINT PROCEDURE AMONG the Technical Planning Professions;** — Much progress is being made by the planning professions of architecture, engineering and landscape architecture through joint conferences of representatives of these professions, in developing contract forms for services in a collaborative procedure on defense housing projects, and for a schedule of fees which will eliminate some of the unfortunate procedures which have developed on some projects in the past months. A statement as to "Division of Responsibility and Work" among these professions has been under consideration by committees representing these respective professions in connection with defense housing, and this statement and schedule of fees ought to be soon available to architects, engineers and landscape architects who are most directly concerned with this kind of work. Each of these national professional organizations strongly discourages any procedure of competitive fees on the basis of which work may be awarded for services on any project.

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**TECHNICAL PLANNING Services on Defense Projects;** — On the major defense projects of cantonments, ordnance plants, etc., the pro-

cedure of establishing a field office in which all plan work is done, has been a most acceptable procedure. It seems from experience to date, that more consideration should be given by the technical planning professions, to the establishment of uniform salary rates for different grades of technical ability, and that some uniform procedure should be adopted as to "overtime" for employees in these technical planning activities. The method of handling the question of overtime has been somewhat confusing. Skilled labor has been paid on a uniform basis because of the union regulations. Remuneration to draftsmen and others in this technical planning work should be placed upon a more uniform basis.

★

**FEES FOR CONSULTING Services;** — This question is one to which consideration must be given by the technical planning professions, in justice to those men who may be employed by different government agencies on a consulting per diem basis. Government regulations and restrictions and personal prejudices of those in positions of responsibility in some government agencies have created what seems to be an inequitable arrangement for the employment of consulting services by different agen-

cies. The *War Department* seems to have adopted a uniform and equitable procedure which recognizes the value of these services. In some other Departments and Agencies, the fees for such services are abnormally low.

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**OPPORTUNITIES FOR Employment;** — There continues to be a great waste of effort and money on the part of many men in the technical planning professions, desirous of getting employment on a salary basis in the defense program through the government agencies in Washington. The major part of the employment for such services under present conditions, is through the offices which have procured contracts on defense projects and who may procure further contracts. In all probability, the *increased program* will provide a great amount of employment directly and indirectly in the government agencies engaged in the defense activities. Information concerning the possibilities for such employment is generally available in the different technical magazines, the editors of which endeavor to keep abreast of current information on this subject.

A. D. TAYLOR  
January 16, 1941

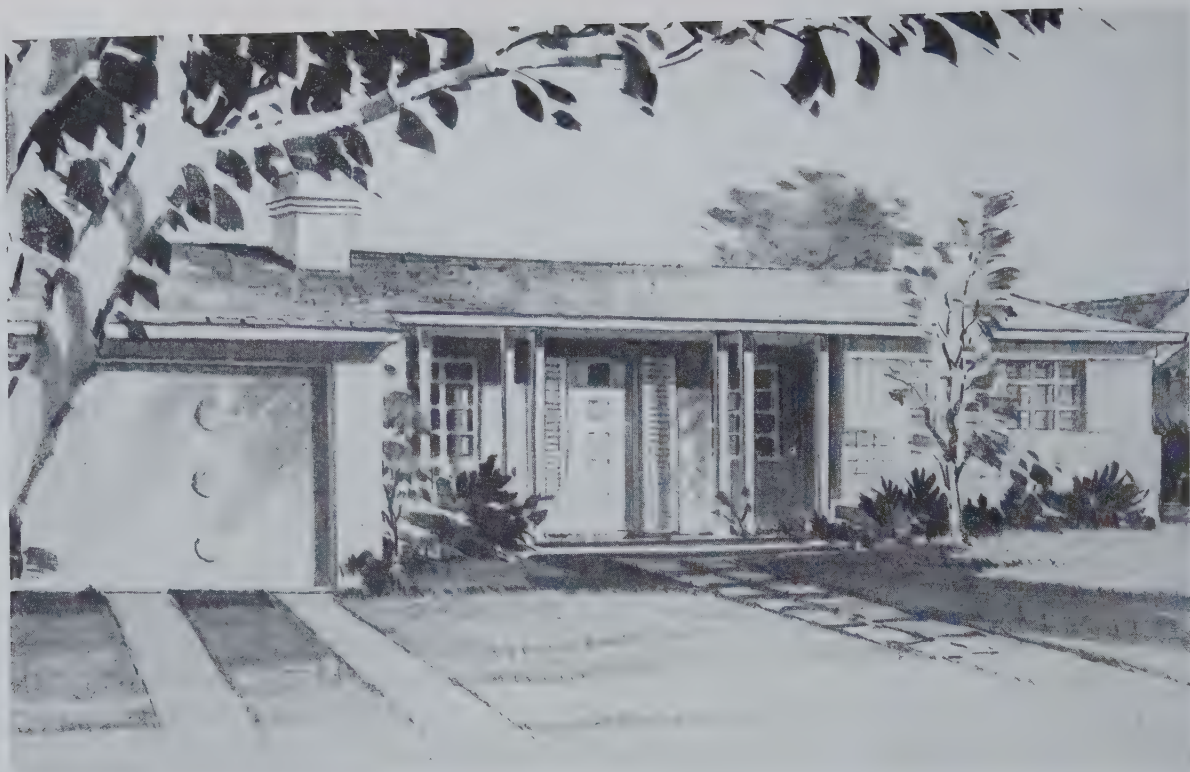
## AN OPEN LETTER TO FORTY-EIGHT GOVERNORS

*To His Excellency, the Governor of ————:-*  
As chief executive officer of a great commonwealth, responsible for the welfare of its people, you must inevitably have been taking thought of the possibility, however remote, of air attack by a foreign foe. We all hope that such attack may never come, yet so long as there is any chance that one year, two years, five years hence there may develop such an emergency, it would seem prudent to be prepared to handle it without having to improvise methods on the spur of the moment. England's experience has taught that it takes much time and careful planning beforehand to prepare for the efficient organization of the civil population for its own protection. For several years prior to the outbreak of war, Air Raid Precautions were the subject of active study and work by the technical planning professions—architects, engineers, city and regional planners, landscape architects, etc. Their work was hampered and made less effective than it should have been because of the reluctance and slowness of some public officials to back them up and act

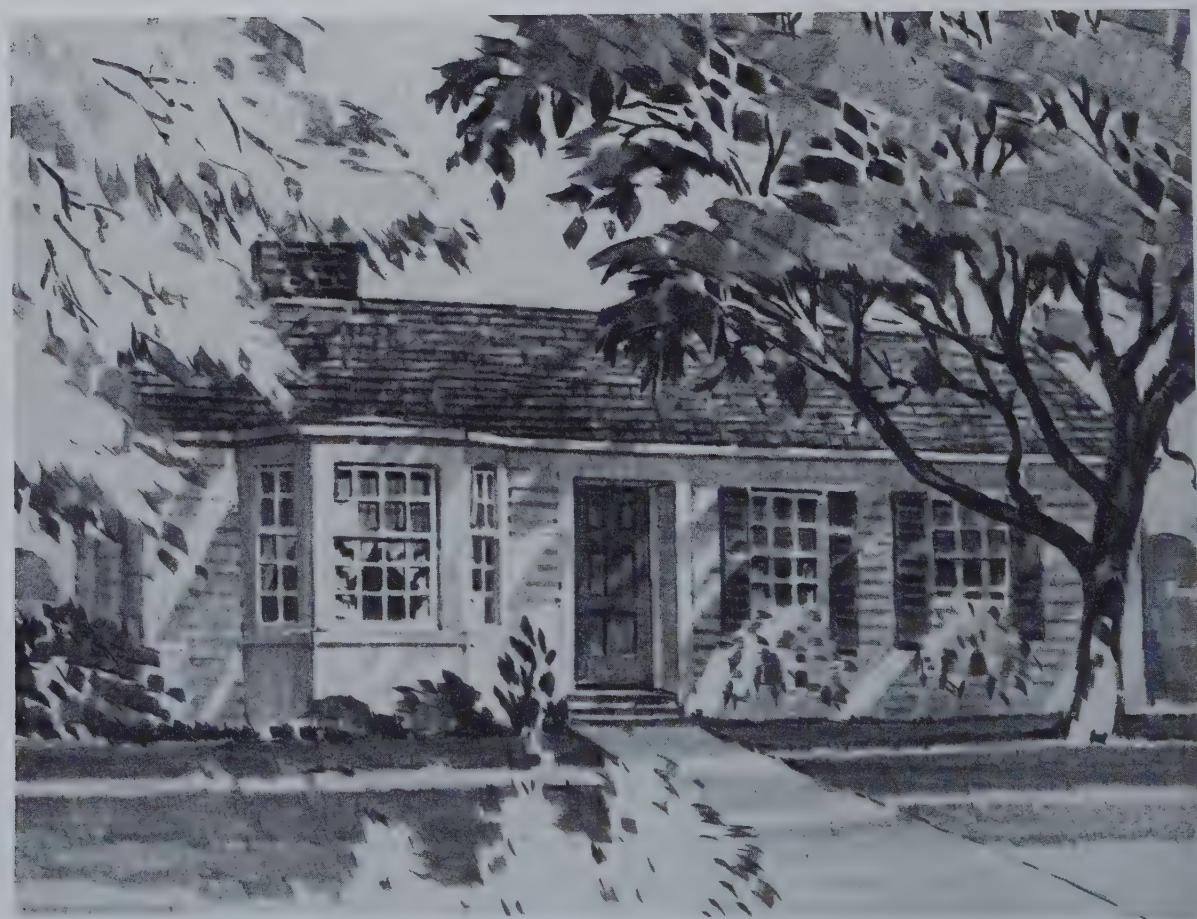
upon their recommendations. As a result, there was considerable unnecessary loss of life when the attacks did begin. We cannot afford to have that happen here. We urge you, therefore, to recognize and encourage the efforts of these professional men who are organizing committees for civilian protection in various cities of our land and voluntarily assuming the responsibility of accumulating data and making plans. Their committees should be attached to your own advisory staffs and provided with funds for carrying out the surveys and studies needed as a basis for intelligent and efficient action when, as, and if the time should ever come. The expenditure of public funds for this purpose will not only pay dividends in public safety in the event of attack but will provide much highly useful planning data directly applicable to the future improvement of the human environment in our land even if no emergency ever arises. To fail to undertake such expenditure now is to run an unjustifiable risk.

KENNETH REID  
Editor





TWO PENCIL DRAWINGS BY DAVID DAVIS OF NEW YORK





# THE DEFENSE HOUSING PROGRAM AS SEEN BY THE GOVERNMENT

AN ADDRESS BY COORDINATOR CHARLES F. PALMER\*

We have come here to discuss how each one of us in his own field of work can be of help to his country in this time of danger. I am glad to have an opportunity to tell you about the work of the Defense Housing organization—not to give you the comfortable assurance that everything will be done in due time from Washington, but rather to show a clear outline of the planning and work that needs doing in every locality where defense housing is a problem.

As you know, the defense program is bringing thousands of workers into certain localities in this country. The success of the program depends on being able to get and hold the necessary workers. We cannot afford to repeat the conditions of 1917 and 1918, when skilled and intelligent workers were unable to find decent accommodations, and labor turnover in some places rose to one thousand percent a year.

Decent accommodations, that will protect the health and working ability of American workers, involve a great many features beyond housing itself. In fact, the required living conditions for ten thousand new people added to a town of ten thousand population will call for doubling or enlarging almost every feature of the town. This is a job that can be done quickly only by using every resource of national and local effort. So when I tell you what we are doing to provide defense housing, you will recognize that we will need the cooperation of private and public agencies in every locality that is affected by the defense program. After I have described the main part of the job, I want to speak of some equally necessary work that must be done locally, if it is going to be done with full success. The Division of Defense Housing Coordina-

tion, now established in the Executive Office of the President, is charged with the duty of seeing to it that shelter is provided for defense workers *wherever it is necessary*. I emphasize the words *wherever it is necessary*, because of the urgent nature of defense needs. At best the defense program will have no time to spare. We must save time and materials by not providing defense housing where some other way of finding accommodations can be discovered.

When we receive a report that defense activity threatens a housing shortage at some point, we immediately go into action. Our first question, of course, is how many of the new jobs will be filled by unemployed workers who already have dwellings in the neighborhood. Second, how many vacant houses are there available for incoming workers? Third, what transportation is available to bring workers as commuters from other communities? And fourth, how much private building is going on, and can it be stimulated to greater effort? As you see, our purpose is not just to build houses, but to find the quickest reasonable solution of the housing problem, whatever that may be.

By this process we find that some cities, such for instance as Los Angeles and Indianapolis, can take the defense program in their stride with little or no government housing. Others, such as the Newport News area, must have several thousand houses, and already six thousand houses are under construction by private and public agencies in that locality. Of these, five hundred are being built by the United States Housing Authority, one thousand by the De-

\* Delivered before the American Institute of Planners at the Hotel Washington, Washington, D. C., 7 P. M., January 25, 1941.



fense Homes Corporation, and one thousand two-hundred-and-fifty by the Navy. Plans for twelve hundred more government-built houses are deferred until we see whether they will be required. The situation at Newport News is under control.

When we have determined that housing must be supplied by the government, the President issues an official finding, which authorizes the various agencies to proceed with plans and construction. The bulk of the work is done by the Navy and by the Federal Works Agency, which builds housing for Army and civilian workers. At the same time, of course, the FHA and other finance agencies are actively promoting private housing construction.

Federal agencies have about thirty thousand housing units now under construction contract or completed, and about twenty thousand more in process of land acquisition and negotiation. Private building is expanding in defense areas. The increase over a year ago ranges from thirty-one percent in Dallas to one-hundred-fifty-five percent in Hartford, Connecticut.

In the construction of houses by Federal agencies, substantial houses are being built that will attract a high type of workers to defense jobs. We also propose to use modern standards of spacing and street layout, and in all possible ways to do a good job inside the boundaries of the property controlled by the government. Each of the Federal housing agencies has its own standards and specifications, which are examined and checked by the Coordinator's Office for modifications that may be required by defense needs. Even where we are supplying portable or demountable houses for temporary use, we insist that they be as livable and attractive as can be obtained.

Taking the country as a whole, we are making good progress in finding shelter for defense workers and their families; the few exceptional situations where housing shortages exist will be remedied with little delay. But providing homes for defense workers will not be enough in itself to satisfy all the requirements. There are many other problems that are outside the field of direct action by the Division of Defense Housing Coordination.

In the first place, we are not in a position to deal with bad housing conditions in general. If an

unfounded story of defense activity brings thousands of transients looking for jobs, we cannot provide for them. We can deal only with actual employees of the military forces or of contractors manufacturing defense materials. Construction workers temporarily employed in building factories or other defense works are not in our field of responsibility, but in that of the contractor on the project. Still another separate field is that of supplying barracks or cantonments for enlisted men and trainees, which is handled by the Army and Navy. This does not mean that any of us have lost interest in the national housing problem as a whole. Personally I have devoted a lot of time to promoting slum clearance, and hope to do more of the same in the future. But for the emergency some of us have been detailed to one highly-specialized job, and our whole attention has to be concentrated on that job, leaving the rest of the housing problem to be handled by others.

But more important for our present discussion is the question of providing all the community features that are needed for satisfactory living. When we investigate the need for defense housing in a community, we naturally collect as much information as possible on the conditions that will affect the success of our housing program. Whenever we find that there are indications of possible congestion in transportation or schools, or that there will be difficulty in obtaining police and fire protection, we are of course interested in calling attention to these problems. We can urge the appropriate agencies to get into action. But if the agencies do not exist or are unable to act quickly, there will be some unfortunate situations that will harm the defense program. We need the immediate help of local organizations and agencies, to plan and carry through all the necessary improvements for the successful absorption of defense workers into the community life.

Here for example are some of the results we want, that will have to be supplied mainly through local planning.

In the first place, we necessarily depend on private enterprise to do at least as much housing construction as we have allocated to it in our plans. Some people do not like private real estate operators, others do not like to see the Government barging into the real estate busi-



ness. This is no time to fight out that battle. Defense is in a hurry, and at best it will not get into full swing any too soon. The government's policy is to leave to private operators all the work they will do, and to build with public money all the needed houses that private operators will not undertake.

But while we are encouraging private construction, we have neither the authority nor the facilities to offer more than some general advice as to the rent levels at which private defense houses will be in demand. If the community has any interest in the location and planning of these new developments, it should either guard its interest while it has a chance, or forever after hold its peace.

Then there is the matter of community services. The new workers will want to put their children in school. Their wives must be able to find a shopping district somewhere within reach. There must be police and fire protection, and recreation facilities. I say there must be all these services, but I realize that in the first months there is going to be crowding and inconvenience aplenty. Planning is going to fall behind, except in the exceptional places where it is already well and capably organized. In the matter of school facilities, the Federal Government is investigating the means of helping communities that may be swamped by demands beyond their financial resources to meet.

The workers and their wives are of course reasonable, patriotic Americans, on the average, who will stand for a good deal. They expect some inconvenience when they crowd into a community and settle down. But they do not expect that the community will take advantage of their patience, and relax while the emergency stage goes on indefinitely. Planning may fall behind, but it should show a continuous effort to catch up. The progressive, highly-skilled, intelligent workers that we hope to attract to defense industry can be counted on to recognize a sincere and unflagging effort to overcome emergency handicaps, and to cooperate with it.

In addition to the urgent problem of expanding community services, the question of future development will demand the attention of local planners.

So far as may be possible, the new construction supplied for defense should be so planned in its

location and character as not to distort the permanent growth of the community. Where there is already a definite city or regional plan, covering transportation, new development and services, the planning agency can define the effects of defense projects and may be able to suggest to the Federal agencies how they can best be fitted into the community. Where there are no general plans to serve as a guide, some local organization should give immediate thought to the subject, in order at least to prevent any serious errors that will lead to costly readjustments in the future. This job of understanding the continuous life of the community and making its growth conform to the real needs of its life can not be done by an agent of the Federal Government coming in from outside to make a hurried survey of the requirements of defense housing. It may be done by a local Defense Council, or by local planning board, or by some special organization, but it should be done if good results are to be obtained.

In some cases the Defense Housing Coordinator can assist by making suggestions to local agencies on how to provide for planning. For instance, at Charlestown, Indiana, and in the Hampton Roads area, we recommended trained planning officials who have been appointed by the local defense councils.

The Federal agencies would welcome advice from well-informed local sources on the probable future growth of the community under normal peacetime conditions, and accordingly on the policies to adopt as to permanent or temporary construction. The expansion of community services that require physical plant, such as schools, ought to be carefully planned so as to avoid overcapacity after the emergency. We can do some of the planning in Washington, but a large part of it must be done right at home if it is going to be done at all.

One feature of community planning that may offer valuable possibilities is to work the defense housing into future plans for slum clearance. If you can have a clear picture of how the town would look with certain slum areas turned into parks and other areas built up, there may be a chance to give us valuable advice on the placing and design of our defense housing projects. Instead of using temporary structures, we can provide permanent buildings, and later, when the



vacancies begin to appear, you can start tearing down the slums.

Speaking of slums, I would like to emphasize the fact that slum clearance in general, although it is not the job of the Defense Housing office, is a real and important element in defense. For a few months perhaps, we may have a few bottlenecks in the building industry that will require us to give first place to defense housing needs. But our emergency job after all is a small fraction of the six or seven hundred thousand houses that will be built this year. There is every reason to go forward as fast as possible with plans for improving living conditions everywhere. Every family whose living conditions are raised to the level of decent American standards is one more point scored in the building of our national strength and morale.

In tackling the job of local or regional planning, you will have some unusual difficulties, of course, because of the world situation. You cannot hope to predict who will win the war, or whether the end will come next month or four years from now. You have no way of knowing whether air-raid precautions are going to be a governing factor in community planning, or whether they will cease to be of any interest. Whatever you do, you are going to be blamed for not doing something else, but that is just one of the sacrifices you must make for your country. On the other hand, it is worthwhile appreciating the advantages we have today as compared with world war number one. The automobile and the system of hard roads were in their infancy twenty years ago. A locality today, meaning the area in which workers can commute to a job, is about twenty times as large as the locality of twenty years ago. By the same token, the exact location of housing is that much less important, and it is often possible, as we found at

Quincy, Massachusetts, to locate a group of houses to serve a temporary defense need in one direction, and later to serve employment thirty miles away in the opposite direction. At Charlestown, Indiana, the housing problem for the big powder-plant boils down to a matter of transportation from Louisville. Six additional commuter trains, and improvements in the highway, will take care of most of the situations in this locality. It is important to take full advantage of this new flexibility, wherever it is possible to plant new populations in reach of several alternate sources of employment.

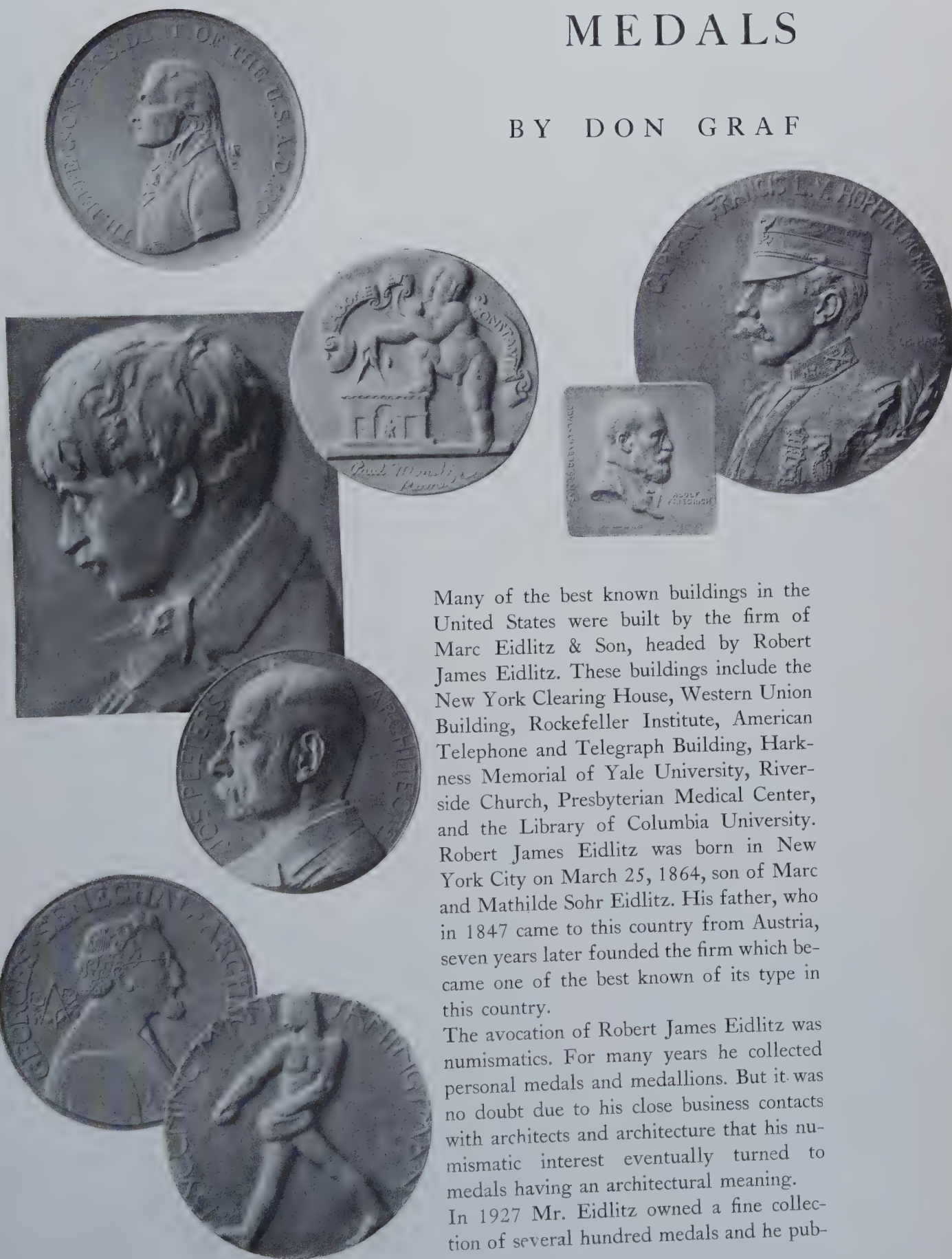
The possibilities of slum clearance as an instrument of future adjustments are also much greater today because of the enlarged responsibilities of the Federal Government. We all know that after the war there must be a public works program to prevent the post-war collapse of business. There will be money for slum clearance and reshaping of our cities. Here too the instruments will be at hand, if you have your plans in shape and know what you need to do. What can you do to provide for local planning? I have two suggestions. If your community has no regularly established planning board, now is a good time to start one, while all the citizens are longing for a chance to help. The other suggestion is that each local Defense Council obtain the services of a trained planning official if possible, to help provide the long-range view in all the activities of the council.

National defense, as we all know, is a necessary job that has been forced on us by world conditions. But along with the costs of defense there is also a great awakening of national energy and effort. We can do much, with proper planning, to guide our vast energies into constructive channels that will lead to a real and permanent improvement in many American communities.



# ARCHITECTS' MEDALS

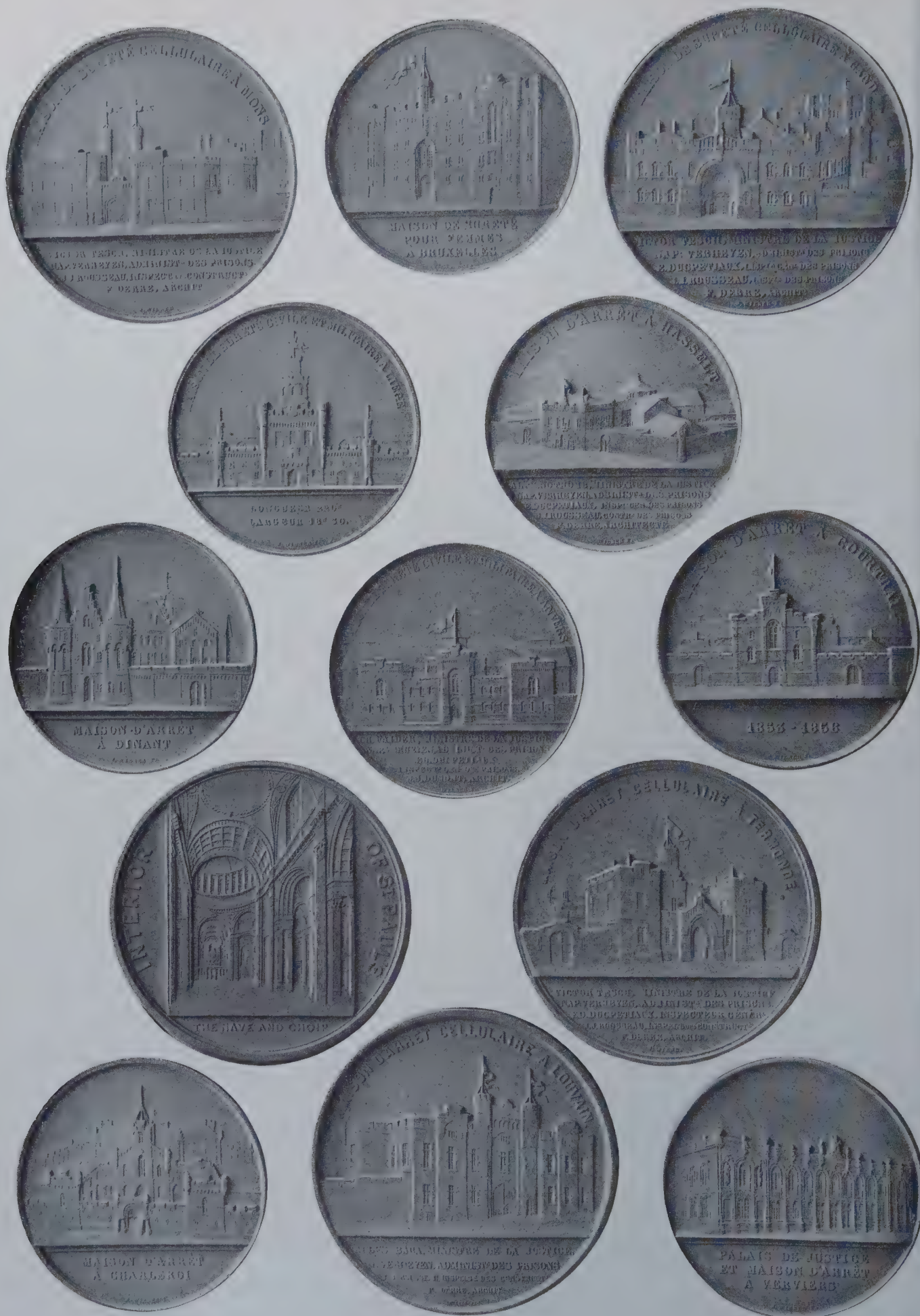
BY DON GRAF



Many of the best known buildings in the United States were built by the firm of Marc Eidlitz & Son, headed by Robert James Eidlitz. These buildings include the New York Clearing House, Western Union Building, Rockefeller Institute, American Telephone and Telegraph Building, Harkness Memorial of Yale University, Riverside Church, Presbyterian Medical Center, and the Library of Columbia University. Robert James Eidlitz was born in New York City on March 25, 1864, son of Marc and Mathilde Sohr Eidlitz. His father, who in 1847 came to this country from Austria, seven years later founded the firm which became one of the best known of its type in this country.

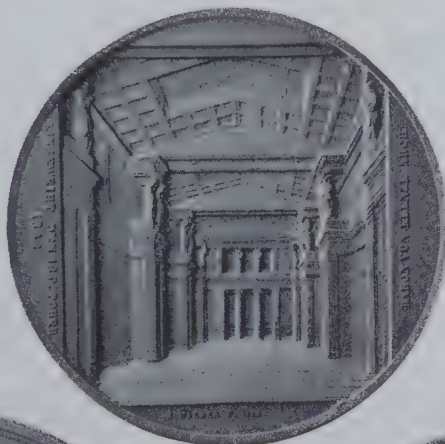
The avocation of Robert James Eidlitz was numismatics. For many years he collected personal medals and medallions. But it was no doubt due to his close business contacts with architects and architecture that his numismatic interest eventually turned to medals having an architectural meaning. In 1927 Mr. Eidlitz owned a fine collection of several hundred medals and he pub-





EXAMPLES FROM THE EIDLITZ COLLECTION OF ARCHITECTS' MEDALS





EXAMPLES FROM THE EIDLITZ COLLECTION OF ARCHITECTS' MEDALS





HUNDREDS OF ARCHITECTS' MEDALS FROM THE EIDLITZ COLLECTION WERE RECENTLY ON EXHIBITION AT THE AMERICAN NUMISMATIC SOCIETY, NEW YORK. THE ENTIRE COLLECTION COULD FORM THE BASIS FOR A FASCINATING LIFE STUDY OF GREAT ARCHITECTS, ARCHITECTURE, AND SCULPTORS OF ALL AGES

lished "Medals and Medallions Relating to Architects," now regarded as the standard numismatic reference on this subject.

The first decision was to confine the collection to those medals and medallions upon which the architect's features are portrayed, or those upon which the commemoration of the architect is an essential part of the medal. In a number of instances, where there is a medal with a portrait, it was thought well to include other medals on which that architect's name is mentioned but not featured, and which would otherwise have been omitted. It was difficult to draw a sharp line. In certain cases, as of Brunel, Fowke, Michelangelo, Montgolfier, Paxton, and some others, medals will be found which, though they commemorate the individual but indirectly, are included to round out the series. Medals of award, as

the term is ordinarily used, are omitted.

The term "architect" has been used in a broad sense. It has not always been possible to differentiate between architects and sculptors, or between architects, military architects, and engineers, so that names may be found which under the strictest of classifications might have been omitted; nevertheless their qualifications have been such as to warrant their being included. Medals will be found which bear the portrait of an architect although he may be better known for some other activity, as for instance Brunel, in connection with the Thames Tunnel; Dürer, Raphael, and Rubens for painting; Zelter for music, and Montgolfier for his success with the balloon. There is also included one who has left behind many evidences of his skill in this art: Thomas Jefferson, third President of the United States.



# PENCIL POINTS DATA SHEETS

*Prepared by* DON GRAF, B.S., M.Arch.





DISREGARD

OF THE

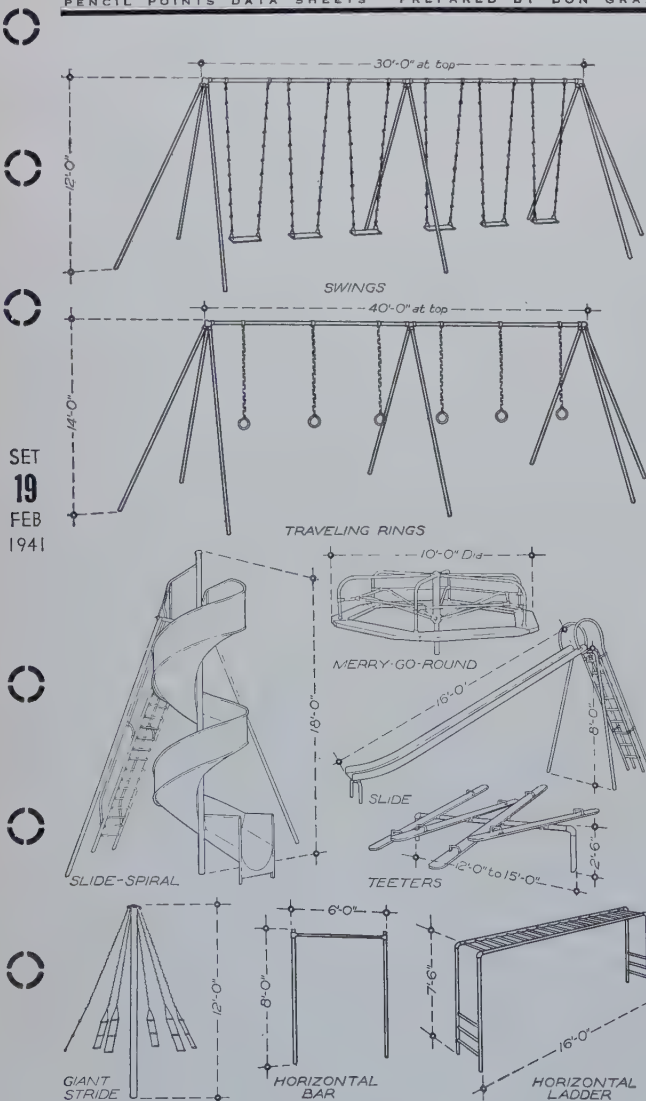
OBVIOUS

(See page 65 in the Advertising Section, please)

## SIZES OF PLAYGROUND EQUIPMENT

Index No.  
**D2u**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET  
19  
FEB  
1941

## 1941 AUTOMOBILE DIMENSIONS

Index No.  
**D4a**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

Make	*L.	*H.	*W.	*D.W.	*T.D.
Willys- "Americar" ...	15'-1"	5'-7"	● 5'-11"	10'-9"	● 39'-0"
Hupmobile "Skylark" ....	15'-10"	● 5'-4"	6'-0"	11'-10"	45'-0"
Studebaker "Champion"	15'-11"	5'-7"	● 5'-11"	11'-5"	40'-6"
Plymouth "P-11"	16'-3"	5'-9"	6'-2"	● 10'-3"	44'-2"
Ford .....	16'-3"	5'-9"	6'-2"	10'-8"	39'-8"
Nash "Amb. 600"	16'-3"	5'-9"	6'-3"		
Chevrolet .....	16'-4"	5'-9"	6'-1"	12'-0"	42'-2"
Hudson .....	16'-5"	5'-8"	6'-1"	11'-3"	40'-1"
Ford "Mercury"	16'-9"	5'-9"	6'-2"	12'-2"	40'-9"
Packard .....	16'-9"	5'-7"	6'-2"	11'-4"	43'-4"
Pontiac .....	16'-10"	5'-6"	6'-4"	12'-0"	41'-4"
Nash "Amb. 6"	16'-10"	◆ 5'-10"	6'-3"		
Dodge .....	16'-11"	5'-8"	6'-3"	10'-4"	45'-10"
Oldsmobile .....	17'-0"	5'-8"	6'-3"	12'-10"	41'-5"
Chrysler .....	17'-4"	5'-8"	6'-3"	10'-4"	47'-10"
DeSoto .....	17'-4"	5'-8"	6'-3"	10'-4"	47'-10"
Buick .....	17'-5"	5'-7"	6'-8"	13'-1"	43'-10"
Hudson .....	17'-7"	5'-9"	6'-1"	11'-3"	43'-11"
Pontiac .....	17'-8"	5'-5"	6'-4"	11'-4"	42'-6"
Studebaker "President" ...	17'-9"	5'-9"	6'-1"	11'-0"	48'-6"
Oldsmobile .....	17'-10"	5'-6"	6'-5"	◆ 13'-8"	42'-3"
Cadillac .....	17'-11"	5'-6"	6'-8"	11'-6"	50'-2"
Plymouth "P-12"	18'-3"	5'-9"	6'-3"	● 10'-3"	51'-10"
Dodge .....	18'-5"	5'-9"	6'-3"	10'-4"	53'-4"
DeSoto .....	18'-10"	5'-9"	6'-3"	10'-4"	54'-8"
Cadillac .....	19'-0"	5'-7"	◆ 6'-10"	11'-0"	46'-2"
Packard .....	19'-0"	5'-9"	6'-3"	11'-5"	51'-4"
Buick .....	19'-1"	5'-9"	◆ 6'-10"	11'-8"	49'-5"
Chrysler .....	19'-4"	5'-9"	6'-4"	11'-7"	◆ 58'-8"

SET  
19  
FEB  
1941

\*(L.) Length overall including bumpers. (H.) Height. (W.) Width with doors closed. (D.W.) Overall width of car with doors open. (T.D.) Turning diameter, i.e., diameter of smallest walled-in-circle in which the car will make a complete turn. Dimensions are given to the nearest whole inch above fractions

- = Smallest dimension in column.
- ◆ = Largest dimension in column.

Information has been supplied by the automobile manufacturers, thru whose courtesy they are hereby reproduced. Where makes are repeated, they refer to the largest and smallest models.

### RANGE OF SIZES FOR LAST FIVE YEARS

Maximum length .....	1937 Cadillac (16) .....	20'-0"
Minimum length .....	1936 Willys-Overland .....	13'-6"
Maximum width .....	1941 Buick .....	6'-10"
Minimum width .....	1936 Willys-Overland .....	4'-10"
Maximum height .....	1938 Lincoln .....	6'-0"
Minimum height .....	1937 Cord .....	5'-0"
Maximum turning diameter .....	1941 Chrysler .....	58'-8"
Minimum turning diameter .....	1938 Willys .....	34'-0"



It is not altogether an unknown phenomenon for the editor of a periodical to be approached by a manufacturer and potential advertiser with a suggestion that editorial cooperation—as it is politely termed—would do much to insure the certainty of an advertising contract. More than one new manufactured product has been launched on the market by means of more or less skilfully disguised puffs for the product. A large percentage of the 20,000 building products which are available in the American market are of interest—or should be—to architects. The editorial difficulty arises only in limiting such discussions to legitimate phases in the magazine pages in which the reader has a fundamental right because of the subscription money he has paid.

Imagine our surprise, therefore, when a manufacturer recently showed us the drawing of a piece of equipment he is preparing to manufacture, with the

express caution that we must not mention *who makes it, or where it can be obtained!*

This kitchen unit, we think, is pretty slick. Notice the continuous counter space uninterrupted by stove or refrigerator. The ice cube department is above the counter top and the refrigerating space is in the form of drawers—which seems like a sensible idea since one drawer can be opened without warming up everything. The towel dryer makes use of the air from the refrigerating machine compressor to dry the towels. Special drawers are divided off for silver, pots and pans, linen, bread, cake, and breadboard. The stove is an insulated unit and has an electric fireless cooker above for warming plates or foods. Smoke and grease from the stove is passed through a filter and finds its way out through the grille at the top.

Don't write in to us to find out where these units can be obtained because we have promised not to tell!

INSIDE DIAMETERS  
OF PLUMBING PIPE

Index No.  
**E1k**  
MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

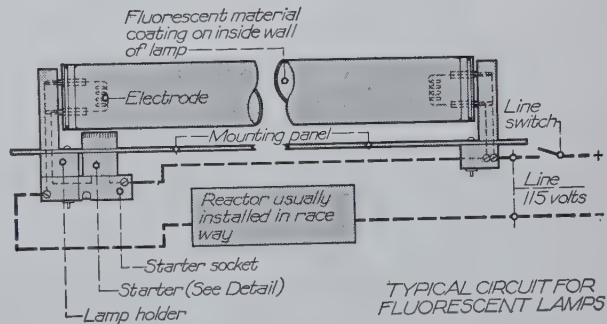
Nominal diameters in inches	Actual inside diameters in inches						
	Types of copper tubing			Steel <sup>1</sup>		Brass (I. P. S.)	
	K	L	M	Standard	Extra Strong	Standard	Extra Strong
3/8.....	0.40	0.43	0.45	0.49	0.42	0.49	0.42
1/2.....	.53	.55	.57	.62	.55	.63	.54
3/4.....	.75	.79	.81	.82	.74	.82	.74
1.....	1.00	1.03	1.06	1.05	.96	1.06	.95
1 1/4.....	1.25	1.27	1.29	1.38	1.28	1.37	1.27
1 1/2.....	1.48	1.51	1.53	1.61	1.50	1.60	1.49
2.....	1.96	1.99	2.01	2.07	1.94	2.06	1.93
2 1/2.....	2.44	2.47	2.50	2.47	2.32	2.50	2.32
3.....	2.91	2.95	2.98	3.07	2.90	3.06	2.89
3 1/2.....	3.39	3.43	3.47	3.53	3.36	3.50	3.36
4.....	3.86	3.91	3.94	4.03	3.83	4.00	3.82
5.....	4.81	4.88	4.91	5.05	4.81	5.06	4.81
6.....	5.74	5.85	5.88	6.07	5.76	6.13	5.75

<sup>1</sup> For the most part, wrought-iron pipe corresponds in size to the corresponding weights of steel pipe, differing by not more than 0.01 inch in diameter for nominal diameters of 2 1/2 inches and smaller and by not more than 0.02 inch for nominal diameters of from 3 to 6 inches.

ELEMENTS OF  
FLUORESCENT LIGHTING

Index No.  
**E3n**  
MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



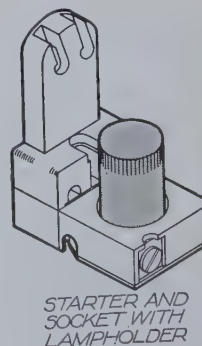
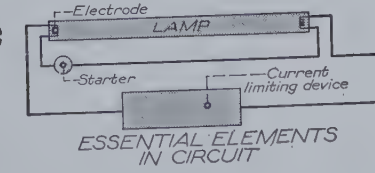
**FLUORESCENT PRINCIPLE.** Fluorescence is a natural phenomenon by which short wave-lengths of radiant energy are converted to longer waves. The term is applied to a group of light sources first made available in 1938, in which invisible ultra-violet radiations are changed to visible light. By coating the inside of low pressure mercury lamps with materials known as *phosphors* a large percentage of the energy input of the lamps is radiated as visible light.

Phosphors used are of many types, many hundreds being known. The actual choice of a phosphor depends on the color of light desired and the range of ultra-violet which they utilize.

**OPERATION.** At each end of the lamp there is an electrode in the form of a small coil of wire, coated with a material which freely emits electrons when heated. Electrons are necessary to carry the arc current at which passes thru the vaporized mercury. Since mercury is a liquid at normal temperatures, a slight amount of argon gas is used to facilitate starting.

**1. THE STARTER.** A self-timing device in the starter preheats the lamp electrodes and then automatically switches the circuit in such a way as to provide a high voltage surge to start normal lamp operation. If the lamp arc fails to strike, the cycle is repeated. The starter is in the form of a small aluminum cylinder having bayonet type contacts and is readily replaceable.

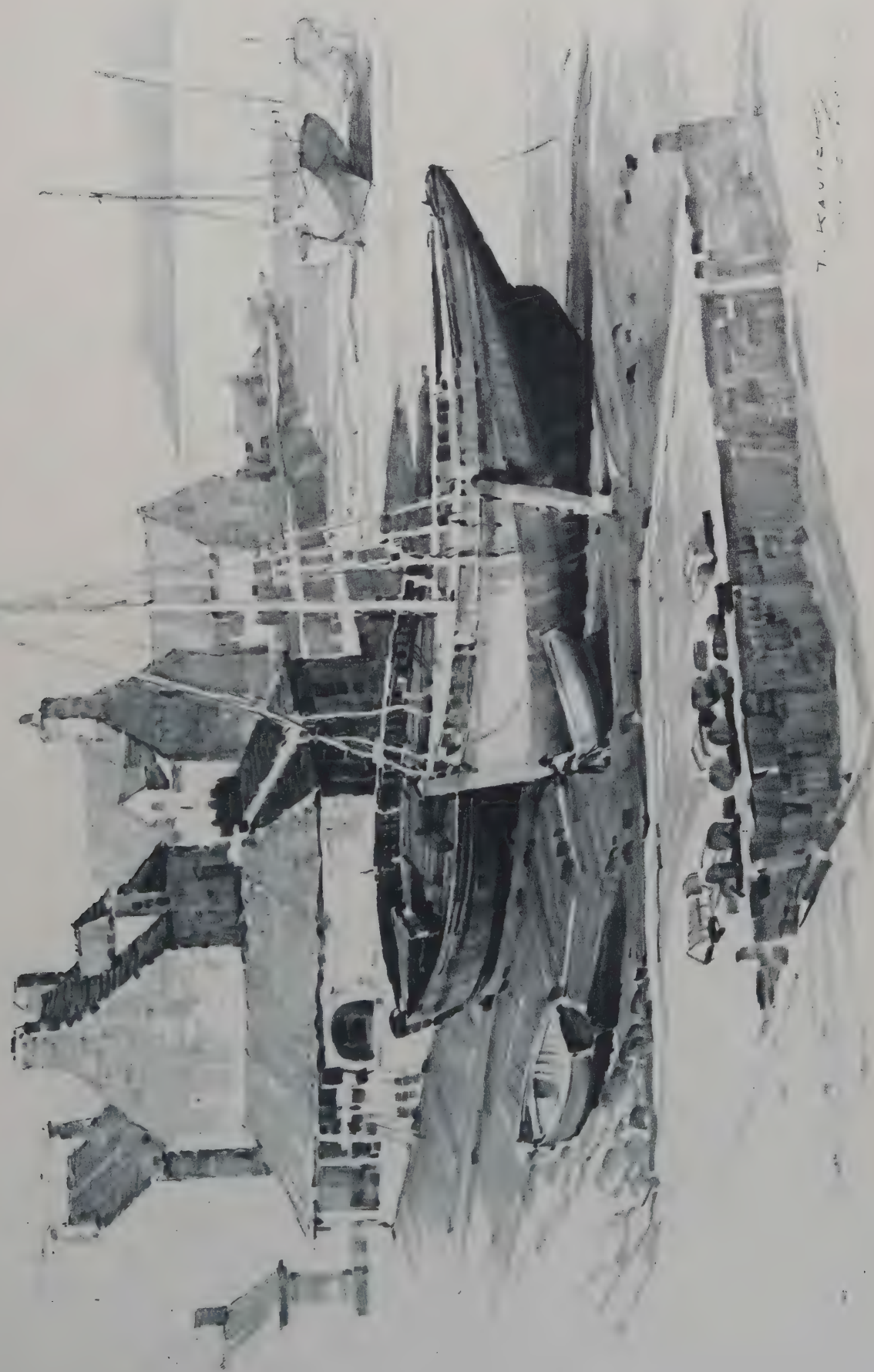
**2. REACTOR.** This prevents the arc current from increasing beyond the limit set for each size of lamp. Essentially it is a choke. The reactor is also called the *Ballast or Current Limiting Device*.











HARBOR AT CAMARET, BRITTANY





LESSON 11—FLOWERS AT LARGE AND SMALL SCALE

PENCIL POINTS



# PENCIL BROADSIDES—11

BY THEODORE KAUTZKY

Occasionally, when sketching garden scenes or bits of architecture, it becomes necessary to include some flower groupings or borders. It is therefore a good idea to be prepared to handle this special problem. The problem becomes easy if you remember one simple principle—*it is the silhouette that counts most*. I am of course thinking in terms of sketches at relatively small scale and not of close-up, still life studies of flowers where more detail is called for. But even in the latter case the silhouette is always very important.

The two sketches on the accompanying plate illustrate the principle as applied to small and medium scale representation. The little garden pool and fountain above is set off to advantage against a bit of clipped hedge which also serves to make the flowers seen more effectively. This principle of placing flower beds where they will have a background of dark foliage is well known to garden designers and you can find innumerable instances of such treatment, both formal and informal. The advantage it gives to your sketch is obvious. By making the hedge suitably dark and letting the flowers stand out against it, a sparkling result is accomplished, almost colorful in its effect. It will be noted that it is entirely unnecessary to draw or indicate individual petals. The shape of the flower as seen silhouetted against the dark hedge is sufficient identification, taken together with its leaves and stems, to permit you to be just as literal as you wish. A little study of different species of flower plants will give you a working

repertoire of forms that will equip you for sketching any garden you are likely to encounter in reality or in imagination. Where the dark background is not present, as for example to the right and left of the hedge in my sketch, the silhouetting is done in reverse—dark against light. Different degrees of gray will suggest different hues for the blossoms.

At the bottom of the plate I have drawn, at somewhat larger scale, some flowers planted against the base of a house. The house is light in color, but open windows provide some dark areas against which a few blossoms stand out clearly. The shadows cast by the plant foliage also make dark areas along the bottom of the wall which cause the sunlit leaves to stand out sharply. Your problem is thus to define the various shapes plausibly, in accordance with your observation and knowledge, blending the contrast of dark against light and light against dark so that the observer will not be conscious of where one type of contrast leaves off and the other begins. As usual, the greatest degree of contrast will be at the center of interest with softer contrasts towards the edges.

You have by this time been drilled enough in the application of broad strokes, long and short, straight and curved, so that I do not feel that it is necessary to go through an analysis of this plate from that point of view. As always, it is necessary to keep your pencil well and frequently sharpened and to exercise all the control of which you are capable over each individual stroke. So far



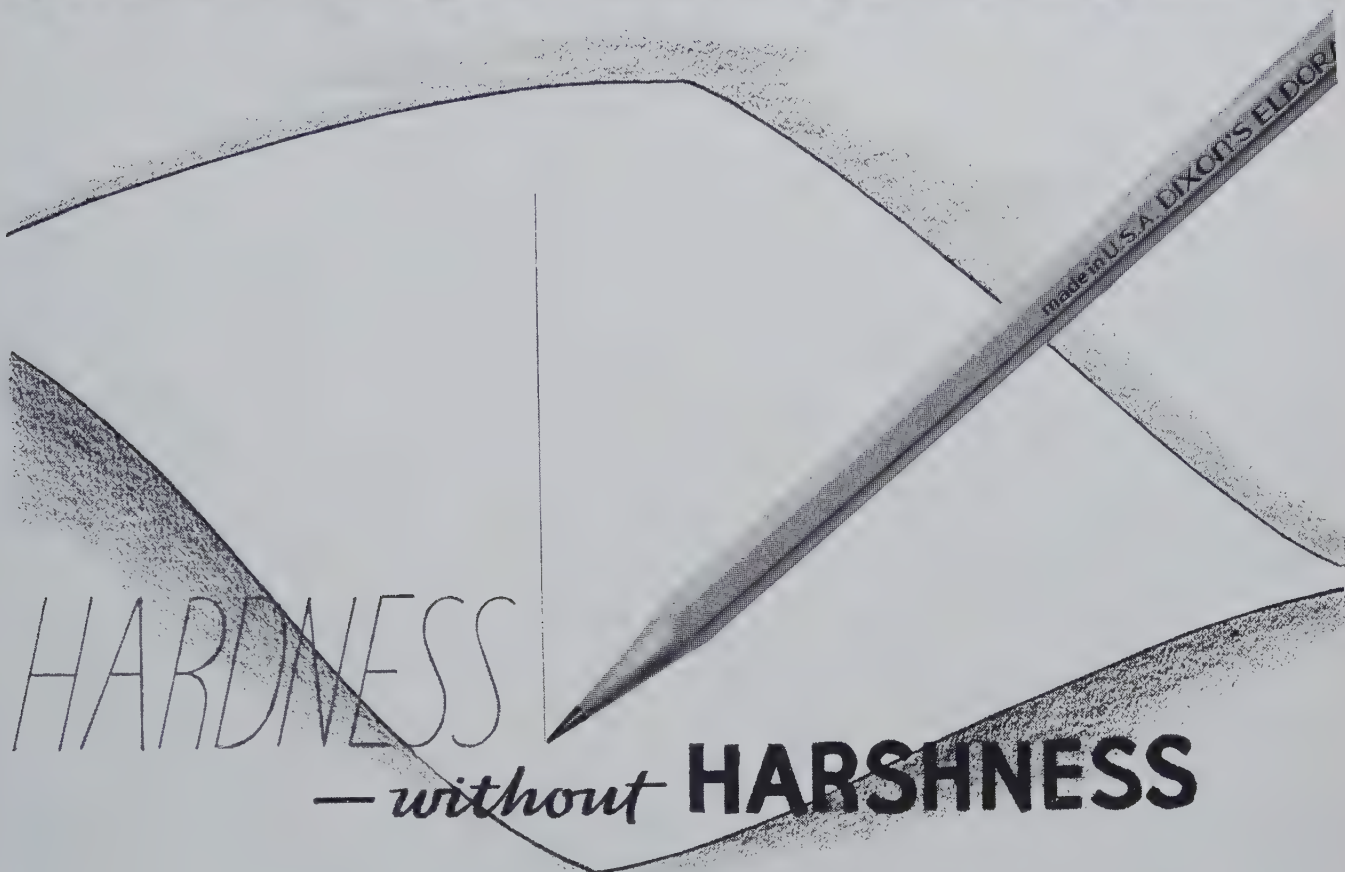
as you fall short of complete control your sketches will be fuzzy and will lack that crispness for which, I presume, you are striving.

This is as good a place as any to encourage the exercise of freedom in composition, tempered with understanding of what you are doing. If you are sketching from nature, you do not need to adhere literally to what you see before you. You may move trees or bushes or rocks about to fit the needs of your picture, provided of course you do not place them in some impossible position. You can exaggerate the slope of a hill or suppress it, all within the bounds of common sense.

Such things as architecture you had perhaps best take as they are, unless you are an architectural designer who knows why and how things are put together. Even with buildings, however, you have some latitude—in the handling of shadows cast upon them, for example. In drawing trees, you can take liberties with the placing of branches, so long as you are true to species, or you may omit portions of the foliage if by so doing you make a more pleasing composition. In short, by using your brains you can be the master of your picture instead of letting it master you. Until you have acquired this mastery, you cannot fairly be described as an artist.



## TYPHONITE ELDORADO PENCIL PAGE



Can there be hardness and smoothness in the same drawing pencil? The answer is, "Yes," if the pencil is a Dixon's Typhonite Eldorado. This pencil can make a fine line without the usual tendency of a sharp point to cut the paper.

Typhonite Eldorado pencils are smooth even in the hardest degrees because all are made from Typhonite. Typhonite particles are so minute, even, and controlled in size, that they create a lead without the tiniest jagged edge to tear the paper. Typhonite is the finest dry lubricant known to science; hence, the easy smoothness of even the hardest Typhonite leads.

We urge you to try Dixon's Typhonite Eldorado pencils in your favorite degrees. Judge these pencils by their performance in your hands, doing your work. We are confident of your decision.



PENCIL SALES DEPARTMENT, JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.



## INDIAN ART

Currently on exhibition at the Museum of Modern Art in New York is "Indian Art of the United States," perhaps the most effective presentation of this rich subject ever offered the public. Three floors of the Museum are devoted to display of a collection of about 1,000 examples of Indian Arts and Crafts—each shown under the most favorable lighting and with a brilliantly appropriate background. Interesting as the material undoubtedly would be to the most casual visitor, architects and other artists will be rewarded additionally by the opportunity to see a magnificent instance of Museum presentation.

The exhibition-assembled installed under the direction of *Rene d'Harnoncourt*, General Manager of the Indian Arts and Crafts Board, in collaboration with *Frederic H. Douglas*, Curator of Indian Art of the Denver Art Museum, and *Henry Klumb*, Architect, offers a cross-section of the artistic achievements of the Indian of the United States during the last 1,500 years. Through the cooperation of interested individuals, museums, and institutions throughout the country, representative examples of the many techniques and styles of design perfected within this period have been collected.

An elaborate and comprehensive catalog with 16 color plates and 200 half-tones also was published, when the show opened January 22nd to continue for three months.

## NEW JOURNAL

A new organization and a new publication in the architectural field were brought to our attention on receipt of a copy of the first issue of the "Journal" of the *American Society of Architectural Historians*. An informative discussion of "The Roman Brick Industry and Relationship to Roman Architecture," by Doctor Herbert Bloch, Holtzer Fellow at Harvard University, and a bibliography in Architectural History for the first nine months of 1940, by Ruth V. Cook, Architectural Librarian at Harvard University, are the featured contributions of the first issue of this Journal, which is published at Rensselaer Polytechnic Institute, Troy, N. Y., edited by *Turpin C. Bannister*, Associate Professor of Architectural History.

The organization of the A.S.A.H. resulted from the activities of archi-

tectural history instructors and students during the 1940 summer session at Harvard University. The purpose of the "Journal" is to distribute the results of research in the history of architecture.

Talbot F. Hamlin writes of this announcement:

"Heartiest welcome to Volume I, Number I, of the *Journal* of the Society of Architectural Historians. The United States has long needed some kind of organ for the careful and scholarly discussion of matters of architectural history. Within the field of American architecture itself there are untold opportunities for historical study. The field of 19th-Century architecture is especially rich in such problems, the answer to which might be of great value to us today. Let us hope the new journal will prosper and increase in size and influence, and that in it research workers and historians may find a mouthpiece for which they have been searching."

## A.I.S.C. STAFF

Two changes in the staff of the American Institute of Steel Construction, effective January 1, have been announced. *F. H. Frankland* has been made Director of Engineering and will devote his entire time to technical research and engineering economics. He has been Chief Engineer and Technical Director. *T. R. Higgins*, who has been in charge of the A.I.S.C. New York Metropolitan Office for the past year, is now Chief Engineer and will supervise operations of District Offices at Worcester, Philadelphia, New Orleans, Atlanta, St. Louis, Cleveland, Chicago, Topeka, and San Francisco.

## A CORRECTION

In our presentation of East River Houses in the September, 1940, issue, it was stated, on page 559, that . . . "The taller units will be equipped with two elevators, one stopping at the first, third and fifth floors and the other at the first, third, fifth, seventh, eighth, ninth, tenth and (in two units) eleventh floors." It should have been correctly stated that the *other* elevator has stops at the first, sixth, seventh, eighth, ninth, and tenth floors. We regret this error and are indebted to *George F. Poehler*, Director, Technical Statistics Division, New York Housing Authority, for bringing it to our attention.

## TEN YEARS' WORK

The Architects' Emergency Committee for the New York metropolitan area has found or created 7,400 jobs for unemployed architects since its formation in 1930, *Julian Clarence Levi*, founder and honorary chairman, reports.

Organized by the architectural societies of the New York region during the depression, the Committee has made available 3,082 positions in private architectural and construction offices, and 2,983 jobs with City, State, and Federal relief organizations, Mr. Levi said. In addition, "made work" projects established and maintained by the Committee have provided 1,335 opportunities for work. A series of twelve competitions have been held by the Committee in which 208 prizes amounting to \$6,290, were distributed. A total of 5,831 architects have applied for assistance since December 1, 1930.

"The Committee's activities have been kept up to the minute," Mr. Levi declared. "Conditions are *vastly different* from those of ten years ago."

Lodging and food are provided by the Committee through arrangements with the Architectural League, the Hudson Guild Farm, and several private homes. Clothing is provided through the cooperation of the Red Cross, the Emergency Work Bureau, and individual contributors. More than thirty doctors offered their services without charge to architects and their families certified by the Committee. Cash relief has been given 226 men when immediate employment could not be obtained, or in emergencies of illness or misfortune.

## CREDIT TO ECKLES

Illustrating design principles of classroom planning on a limited budget, *Ray L. Hamon*, Director of the Interstate School Building Service of the George Peabody College for Teachers in Nashville, Tennessee, in his article in the December issue of *PENCIL POINTS*, included a picture on page 785 of the work counter in the Kindergarten of Bowmar Avenue Elementary School at Vicksburg, Mississippi. Credit was erroneously given Mr. Hamon as Educational Consultant when as a matter of fact *W. G. Eckles* served in this capacity assisting the architect, N. W. Overstreet, of Jackson, Mississippi.



# NEWS-FACTS

## USG

SHEETROCK EDITION

February 1941 Vol. I No. 2

Published by the UNITED STATES GYPSUM COMPANY, 300 West Adams Street, Chicago

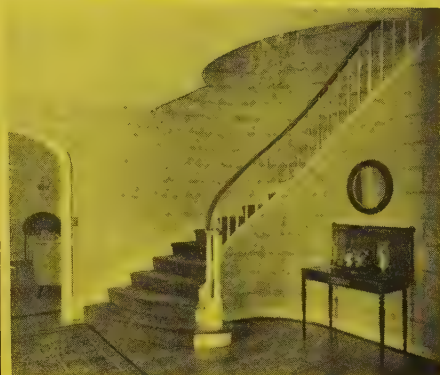
## Salesmen Become Mechanics to Prove Claims on Ease of Sheetrock Erection

LA CROSSE, WIS.—Maybe Architects Boyum, Schubert & Sorenson winked a skeptical eye or maybe it was only mental telepathy. At any rate, USG Salesmen W. C. Petty and Jack Hazellhurst felt that it would be a lot more convincing to demonstrate, rather than just to talk about, how easy Sheetrock with Perf-a-Tape joints could be installed and finished. The house was framed and enclosed so these salesmen undertook the rôles of mechanics to finish a living room 12' x 20' x 8'.

And did they prove their story! Thirty-six hours later the room walls were not only finished with Sheetrock and Perf-a-Tape joints—but were also completely painted.

Neither of these salesmen was an experienced carpenter. One had made some "sets" out of Sheetrock for photographic illustrations, the other had never installed a piece of Sheetrock before. Yet these salesmen were able to bring a good sized room from the rough framing stage to the occupancy stage in exactly a day and a half!

P.S. The Architects have used Sheetrock on 4 new houses!



Wallpaper over curved walls of ½" Recessed Edge Sheetrock. J. H. Mitchell, Architect.

### EDITORIAL ON "CURVES"

One of the most famous design professors in a well-known architectural school used to tell his students that a compass was like a violin—at once the easiest and the most difficult instrument to master. It's fun to draw circles. But it is also dangerous for the *nouveau*.

In Modern architecture skilled designers are rediscovering the curve in plan in both traditional and contemporary work. Psychologists have a theory to account for the optical pleasure of the human in viewing a curve. Whether it is a circular or some other conic section, the muscular effort involved in eye movement required to follow curves is gradual and smooth and gives us a physiological basis for our appreciation of curved lines and forms—as opposed to the unpleasant convulsive muscular movements of the eye in following irregular and angular lines. The confining of human movement in architecture by means of curves creates the same ease of physical and optical flow that Nature has utilized in the winding stream. The law of organic growth is based on the parabola.

Earlier forms of panel materials were handicapped in many cases by the impossibility of forming curved surfaces with them. USG Sheetrock might be thought of at first blush as being a rigid and inflexible sheet material. However, it is readily bent to curved forms as can be seen in the illustration of the stair hall in the H. W. Bunker residence, shown above, designed by Architect James H. Mitchell, San Francisco. Extensive research in developing the composition of the core has given Sheetrock extremely high elasticity and has reduced its brittleness. Dry bending as a practical job operation is the result of this elasticity.



This \$15,000 brick house was designed by Architect Thorald Thorsen for Dr. Stam of Forest City, Iowa. Recessed Edge Sheetrock ½" thick was applied in February. The Sheetrock in the bath, kitchen and on all ceilings was painted—the balance papered.

### No Ersatz Here

An Associated Press story from Berlin reveals that artificial resin, one of Germany's most widely used *ersatz* materials, has been adapted to the making of plasterer's floats, darbies and water levels. In America a new knife has been made from plastic, to be used for the installation of USG Perf-a-Tape joints. Plastic was used not because it was a substitute, but because it has the flexibility and slippage required for this work.

### NEW USG SHEETROCK IDEA BOOK

A 36-page booklet showing Sheetrock interiors designed by George Fred Keck, Chicago architect, is just off the press. This book is 8½" x 11", full color. A basement recreation room on page 8 is bristling with ideas—as are the other illustrations used in the booklet. Copies may be obtained from the Editor of NEWS-FACTS, Dept. 122, U. S. Gypsum Company, 300 West Adams Street, Chicago.



### What is Sheetrock?

Sheetrock is an interior wall and ceiling material in the form of large, lightweight panels which are installed directly to standard 16"-spaced wood furring or framing or over any type of existing walls and ceilings. Sheetrock provides an interior wall finish which is pre-cast at the factory and is erected by carpenters. The various types of Sheetrock are either self-decorating or provide a base upon which to apply any decorative treatment.

#### 4'-0" WIDE SHEETROCK

	Thickness	Lengths from	Relative Cost
Recessed Edge	3/8", 1/2"	6 to 12 ft.	B
Square Edge	1/4"	6 to 12 ft.	A
Wood Grained	3/8"	6 to 10 ft.	C
Insulating	Any of the above are available with insulating foil back at slight additional cost.		
Tile Board	3/8"	6 to 10 ft.	D

† In 1-ft. intervals.

‡ "A" indicates least expensive; "B" more expensive than "A", etc.

### Recessed Edge Sheetrock

Recessed Edge Sheetrock 3/8" or 1/2" in thickness provides a wall construction that is superior in strength and permanently smooth.

The essential element of Recessed Edge construction is the exclusive USG Perf-a-Tape joint. With this patented construction the Sheetrock units are welded together on the job to form a pre-cast 1-piece wall with joints that are invisible after the decoration is applied.

The ends of the Sheetrock boards are not recessed. Most of the cutting necessary to fit the standard panels into rooms of varying dimensions will occur at the ends of the boards, making recessed ends impractical. Ordinary care in planning the installation will result in a very small footage of end joints, as explained in the Specification notes. These end joints are concealed readily with the Perf-a-Tape treatment. The advantage of recessing the long edges is in the time saved on these edges which form by far the greatest part of the joint footage.

The 1/2" Sheetrock provides the very finest type of wall construction. The 3/8" is particularly suitable for use above a 3/8" Sheetrock dado or wainscot in tile or wood grain pattern. Thus, the two surfaces are on the same plane and the chair rail or dividing molding has an even bearing.



### Wood Grained Sheetrock

Wood Grained Sheetrock, available in walnut, bleached mahogany or knotty pine, reproduces perfectly the natural wood finishes by a photographic process.

The walnut and bleached mahogany Wood Grained Sheetrock, when installed, has a V-cut joint as a result of a chamfer on the long edges of the board.

The knotty pine Wood Grained Sheetrock is a faithful reproduction of random edge knotty pine wood, the effect of separate random edge boards being created by simulated joints reproduced in the photographic process.

Lacquer is applied to the wood grained finish at the factory and requires no further finishing unless subjected to severe conditions.

No joint treatment is necessary with Wood Grained Sheetrock unless desired by the designer for a particular decorative effect, in which case moldings may be used.



### Tile Board Sheetrock

Sheetrock Tile Board is so scored that when the surface is finished with lacquer or enamel, a close resemblance to ceramic tile is produced. Tile impressions are 4 1/4" square. The Perf-a-Tape joint welds the Sheetrock panels into a strong integral unit.

### Insulating Sheetrock

A thin smooth sheet of aluminum foil applied to the back of Sheetrock gives the boards in construction an insulating efficiency equivalent to 3/4" insulation board construction. This foil is also one of the most effective vapor barriers.

### Performance Characteristics

**Fireproof.** The temperature of the gypsum core of Sheetrock will not exceed 212° F. until calcined—a slow process. Wood must reach a temperature of 400° F. before charring. Sheetrock in 3/8" thickness will withstand the flame and intense heat of a normal house fire up to 23 minutes before the framework back of it is charred.

**Non-warpage.** Expansion or contraction of Sheetrock under atmospheric changes is negligible. It will not warp or buckle.

**Strong.** Rigid strength reinforces framing, resists fracture.

**Quickly Erected.** Pre-cast panels of Sheetrock are easily cut and quickly applied.

**Low in Cost.** Low price and rapid handling provide unexcelled interiors.

**Winter Construction.** Saves several weeks' drying time and cost of temporary heat.

**Crack-resistant.** Welded together by the Perf-a-Tape joint system, Sheetrock panels make a monolithic wall that is extremely resistant to cracks caused by frame movement and vibration shocks.

**Decoration.** Sheetrock takes any decorative treatment and permits repeated re-decoration during the life of the building.

### Physical Properties

The core of Sheetrock is composed of hydrated gypsum ( $\text{CaSO}_4 \cdot 2\text{H}_2\text{O}$ ) reinforced with an exclusive manufactured fiber. The fiber is evenly distributed and adds toughness, resiliency, nailability, while reducing brittleness. Weight of the core is reduced without a sacrifice of strength because of its cellular structure composed of an accurately regulated number of disconnected, very small spherical voids of uniform diameter.

The paper envelope, which encloses the core of Sheetrock, is made exclusively by USG. The paper on the back of Sheetrock is grey in color, and has properties not controllable in commercial papers in addition to having high density, strength, and water resistance. The face paper is cream color of fine texture and high strength, which is sized for proper absorption and calendered to resist abrasion and wear.

### PERF-A-TAPE JOINT TREATMENT



When the sheets are nailed in place, the recessed edges form a channel at each joint.



This channel is filled with a special cement, which is quickly and easily applied.



Perf-a-Tape, a strong, perforated fiber tape with chamfered edges is embedded in the cement.



After drying, cement is sandpapered evenly, assuring a smooth surface for any decoration.



A. I. A. FILE No. 19F

# Sheetrock Specifications

A. I. A. FILE No. 19F

**NOTE**—Use only the paragraphs which are applicable. Notes in small type are explanatory and are not a part of the Specification. Additional copies of this Specification will be gladly supplied on request—to be used for interlining and crossing out in preparing copy for typing.

**1. GENERAL CONDITIONS.** The current edition of the A.I.A. General Conditions is a part of this Specification.

**2. WORK INCLUDED.** (. . . List all wall and ceiling areas which are to receive Sheetrock . . .)

Interior surfaces to receive paint, fabric, wallpaper, etc.

$\frac{1}{2}$ " Recessed Edge Sheetrock

$\frac{1}{2}$ " Insulating Recessed Edge Sheetrock

Curved surfaces to receive paint, fabric, wallpaper, etc.

$\frac{1}{4}$ " Square Edge Sheetrock, or  $\frac{1}{2}$ " or  $\frac{3}{8}$ " Recessed Edge Sheetrock, depending on radius

Dens, Libraries, Game Rooms, Private Offices, Taverns, etc.

$\frac{3}{8}$ " Wood Grained Sheetrock

$\frac{3}{8}$ " Wood Grained Insulating Sheetrock

Kitchens, Laundries, Bathrooms, etc.

$\frac{3}{8}$ " Tile Board Sheetrock

Plain Surfaces Above Tile Board or Wood Grained

$\frac{3}{8}$ " Recessed Edge

**3. WORK NOT INCLUDED.** (. . . List wall and ceiling areas which are to receive other finish . . .)

**4. FRAMING.** Replace any framing members which are not accurately spaced 16" o/c, out of alignment, or not straight. Plates and sills must be flush with studs. Provide headers or other members if required for nailing as specified under installation.

**5. FURRING STRIPS.** Install  $25/32$ " x  $1\frac{3}{8}$ " furring strips 16" o/c (. . . list areas . . .). Shim furring so it will be in accurate alignment.

Sheetrock may be applied over steel framing, masonry or old and dilapidated plaster surfaces by the use of furring.

**6. MATERIALS.** Use Sheetrock and joint materials as made by the United States Gypsum Company, Chicago.

**7. APPLICATION IN GENERAL.** Follow the installation procedure recommended by the manufacturer. If workmen are employed who are unfamiliar with the method of installation specified, the Architect will, upon request of the Contractor, request the services of a United States Gypsum Company field representative to instruct the mechanics on the job.

**8. CUTTING SHEETROCK.** For straight cuts, score face paper with knife and snap board in two over straight-edge. Then cut paper on back side at break. For right angle cuts or curves, saw Sheetrock with face side up using a support close to the sawing line. On any cut edge or mill end use a rasp or coarse sandpaper to smooth the edge.

**9. ARCHED OPENINGS.** Form the soffits of arched openings by kerfing the back of the Sheetrock piece. Use a hand-saw to make cuts 1" o/c and approximately half way thru the thickness of the piece. Nail soffit 1" o/c to wood arch templates.

**10. CURVED SURFACES.** Form curved wall or ceiling surfaces of Sheetrock so that a section thru the long dimension of the board will describe the desired curve. For dry bending do not use  $\frac{1}{4}$ " Sheetrock for curves less than 5'-0" radius; do not use  $\frac{3}{8}$ " Sheetrock for curves less than 7'-6" radius; do not use  $\frac{1}{2}$ " Sheetrock for curves less than 20'-0" radius. Bend slowly to reach desired curvature in order to avoid fracturing. Moistening both the face and back of the board with water several times and allowing it to soak for 30 minutes after the last wetting will aid in forming the curves.

Where curved surfaces are to join flat surfaces of  $\frac{1}{2}$ " Sheetrock, curves may be formed of two  $\frac{1}{4}$ " pieces superimposed. For curved surfaces of smaller radii the Sheetrock may be saw-kerfed on the back, or the Sheetrock may be immersed in water for 15 minutes, bent over a form, and allowed to set. Nail as for flat areas.

**11. RECESSED EDGE SHEETROCK.** In general, use longest board possible so that total joint footage will be minimized. Apply the long dimension of Sheetrock at right angles to framing members on walls and ceilings except where total joint footage will be reduced by parallel application.

Since Sheetrock is made in lengths up to 12'-0" no end joints (ends of Sheetrock are not recessed) will be required in rooms having a greatest dimension of 12'-0" or less. The planning of room dimensions can affect worth-while economies in the use of Sheetrock if the standard sizes are borne in mind, by minimizing cutting and joint footage which requires treatment.

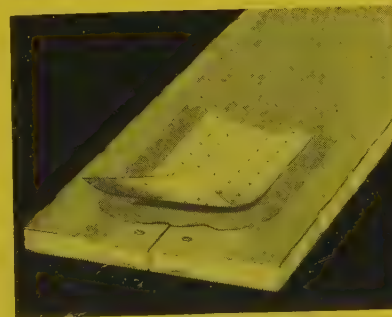
Application of Sheetrock at right angles to framing has several advantages, i. e.,

1. Usually reduces joint footage by 25%. (In the ceiling plan shown here, however, the end joint footage is least with parallel application.)
2. Stronger because of the paper grain.
3. Bridges irregularities in alignment and spacing of framing members.
4. Greater bracing strength.
5. Joints are at convenient height on walls for the finishing operation.

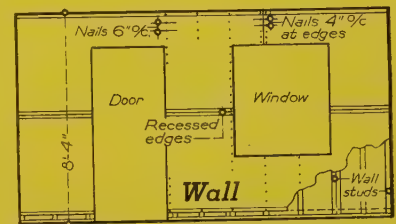
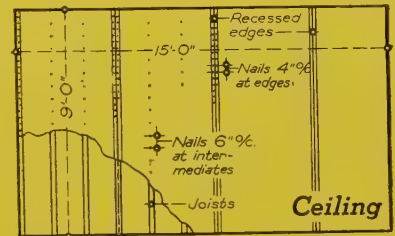
Arrange boards so that vertical joints do not occur on the same stud on opposite sides of partitions. The corners of four boards must not meet at a point. Butt boards at all joints snugly.

Erect ceilings first. On walls work from ceiling down. Fasten (. . .  $\frac{1}{2}$ " Sheetrock with 5d 13½ gage,  $\frac{3}{8}$ " Sheetrock with 4d 14 gage . . .) cement-coated flat-headed nails. Where applied parallel to framing nail 3" o/c on edges and ends; 6" o/c on intermediate ceiling bearings; 9" o/c on intermediate wall bearings. Where applied at right angles to framing nail 4" o/c on abutting ends; 4" o/c on all other bearings. Do not stagger nails on adjoining edges.

Drive nails straight in with heads slightly below surface, leaving hammer mark on board. Do not break thru surface paper or use nail set. Spot nail heads with Sheetrock Finisher.



Butter all joints, including corners, with Perf-a-Tape Cement. Imbed Perf-a-Tape in Cement, using a broadknife. When thoroughly dry, remove high spots with sandpaper and then apply finishing coat of Cement with knife to take up slight shrinkage in first coat. Smooth the finished joints and nail





heads with No. 2 sandpaper after Cement is dry. In applying Perf-a-Tape to cut or mill ends (which have no recessed edge) spread Cement to a feather edge 4" on each side of joint.

**12. TILE BOARD WAINSCOTS.** Select board sizes and manner of application which will minimize cutting and which will eliminate or minimize joints. When joints cannot be avoided place them over and under openings if possible. Cut Tile Board near the center line of the squares, not at the tile joint markings.

Erect all of the boards, matching tile joint markings, using a few partly driven nails to hold them. When all are matched, complete the nailing using 4d 14-gage cement-coated flat-headed nails. Where applied parallel to framing nail 4" o/c on edges and ends; 8" o/c on intermediate bearings. Where applied at right angles to framing nail 4" o/c on abutting ends; 6" o/c at all other bearings. Avoid nailing thru the joint markings.

Drive nails straight in with heads slightly below surface, leaving hammer mark on board. Do not break thru surface paper or use nail set. Spot nails with Sheetrock Finisher.

Above bathtubs leave a space of at least 1/4" between the board and the rim of tub. Force a good grade of waterproof calking compound into the joint.

Apply Perf-a-Tape Cement over all joints, including corners. Imbed Perf-a-Tape in Cement, using broadknife, and press into joint markings. When dry, sandpaper high spots and apply finishing coat of the Cement. Manipulate the knife to preserve the tile markings. When thoroly dry, use sandpaper to restore the tile joint markings and to smooth the Perf-a-Tape joint treatment. In applying both coats of the Cement, spread to a feather edge to nearest tile marking on each side of joint.

**13. WOOD GRAINED SHEETROCK.** Erect Sheetrock so that joints run parallel with framing. Nail at all bearings with 4d 15-gage brad head finishing nails not less than 12" o/c, driving nails at 45° until flush with surface. Observe carefully the joint

(. . . and molding . . .) pattern shown on elevation drawings. Conceal nail heads with plastic wood of color to match paneling.

*If moldings not less than 1" wide are to be used over the Sheetrock joints, additional nailing can be obtained which the molding will cover. In this case, include the following: Nail edges with 4d 14-gage cement-coated flat-head nails 4" o/c. Apply (. . . wood moldings as detailed . . . or . . . describe metal molding . . .) over joints.*

*Wood Grained Sheetrock is ideal for beamed, open truss, and paneled ceilings. Sheetrock can run either parallel or at right angles to framing, as determined by the design. Nailing in the field of the board should be 8" o/c if large areas are unsupported by moldings.*

**14. DECORATIVE MOLDINGS.** Apply decorative moldings to design shown on detail elevations in (. . . identify rooms . . .). Glue backs of moldings with casein glue before applying to the Sheetrock and nail moldings not less than 16" o/c thru Sheetrock to wood framing. Where moldings are parallel to framing provide nailing if studs do not supply a bearing.

## Specification Notes

**Recessed Edge Sheetrock.** Any good quality paint can be applied to Sheetrock installed with Perf-a-Tape joints. Perf-a-Tape joints require more careful sanding and priming for glossy paint than for wallpaper, texture paints, or dull finish paints. For wallpaper and calcimine use varnish size only since this permits the removal of wallpaper and calcimine at a later date.

**Tile Board.** The best results are obtained by applying a coat of shellac cut 2 lbs. to a gallon of alcohol and then following the particular paint manufacturer's specifications, particularly if a fine enamel, as is usual, is used.

**Wood Grained.** Where conditions are particularly severe the boards may be given a protective coating of varnish, providing a coat of white shellac is applied first to give the surface a "tooth." Wood Grained Sheetrock may also be waxed after a coat of shellac has been applied.

**Door and Window Frames.** Be sure to specify door and window frames to be of proper reveal depth for Sheetrock.

**Electrical Work.** Knockout boxes for switches and receptacles should be roughed in position for the thickness of the Sheetrock.

# UNITED STATES GYPSUM PRODUCTS

**USG PLASTERING SYSTEMS.** Construction methods for applying Rocklath or Metal Lath to wood frame, steel or masonry, to reduce sound transmission and to minimize plaster cracks and joint streaking.

**SHEETROCK.** Fireproof Gypsum panel material for dry wall construction to receive paint, wall paper or any other decoration. Also available predecorated.

**WEATHERWOOD.** A panel material combining construction, insulation and sound deadening with interior finish.

**PAINT.** New Principle interior paints which are quick drying, light reflecting, free from objectionable odor, cleanable. They have high coverage and high opacity. Also primer and cold water paints and paints for exterior and interior masonry surfaces.

**TRUSSTEEL STUDS.** A system of light weight hollow steel partition framing, for speedy erection and non-inflammability.

**INTERIOR PLASTER AND STUCCO.** Fifty varieties including the famous Red Top Plaster, for every building need.

**PLASTER BASES.** A complete line of standard metal laths, gypsum lath, metal accessories and light weight economical Pyrobar gypsum partition tile.

**ACOUSTIC MATERIALS.** Tile, metal tile, board, and plaster products for controlling reverberation and quieting sound.

**THERMAL INSULATION.** Board, blanket, loose fill and reflective types.

**ROOFS, FLOORS AND PARTITIONS.** Pre-cast and poured gypsum slabs, and ribbed steel decks for roofs and floors. Gypsum block for partitions and fireproofing.

**SIDING.** Asbestos cement siding in a variety of colors, also with self-cleaning Glatex surface.

**SHINGLES.** Asphalt and asbestos cement shingles in a variety of styles and colors.

**SHEATHING.** An insulating board type in addition to Gyplap, the fireproof gypsum board sheathing.

UNITED STATES GYPSUM COMPANY  
300 West Adams Street  
Chicago, Illinois

## Sales Offices

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Samson Plaster Board Company

Sales Agents for United States Gypsum Company  
Crosby Building, Buffalo, N. Y.



# FLASH! 50 STENOGRAPHERS

## KISS ARCHITECT AMES



**T**HESE ladies are showing their appreciation to Architect Ames. Did he take them all out to lunch? No . . . but he designed an office building in which it is really pleasant for them to work. Noise used to fray their nerves, induce fatigue, cause them to make troublesome errors. Now, Architect Ames has reduced noise to a minimum. How? With sound-absorbing ceilings of Armstrong's Corkoustic.

Armstrong's Corkoustic has a sound-absorption coefficient as high as 82% at 512 cycles. Unlike some acoustical materials, Armstrong's Corkoustic does not tend to absorb dust and dirt—stays clean longer. It is

easily washed or vacuum-cleaned. It can even be repainted (when necessary) without affecting its sound-absorbing efficiency. The attractive pastel colorings available permit a wide variety of decorative treatments. Because Corkoustic reflects light efficiently, illumination costs may be kept at a minimum.

This cork ceiling material also is effective insulation; it helps to keep rooms warm in winter—cool in summer. For full information, see "Sweet's" or write for file-size booklet, "Tune Out Noise." Armstrong Cork Company, Building Materials Division, 1227 State Street, Lancaster, Pennsylvania.



### ARMSTRONG'S CORKOUSTIC AND TEMCOUSTIC

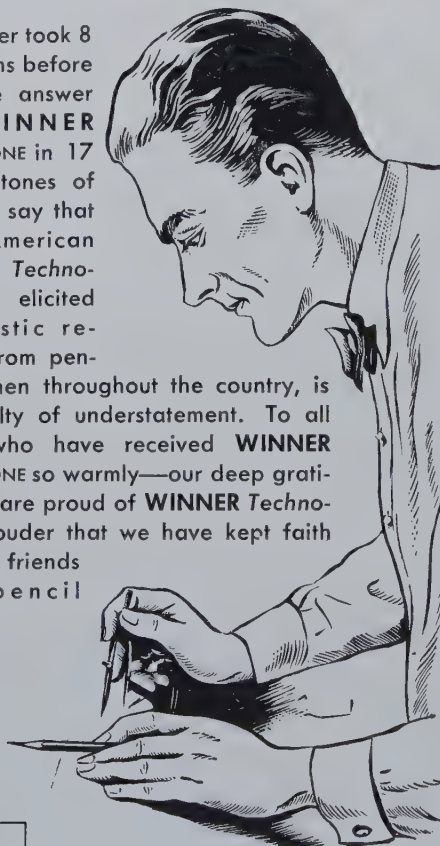


# It took **A. W. FABER** 8 months to give you the answer with **WINNER Techno-TONE**

On a fateful day some 18 months ago across the water the world went stark mad. Thousands of miles away American craftsmen engaged in pursuits of peace, cursed softly . . . for to them war meant deprivation of vital supplies and materials.

When war brought temporary curtailment of "Castell" drawing pencils thousands of architects, engineers, draftsmen, designers and artists looked to A. W. Faber for the answer.

A. W. Faber took 8 long months before giving the answer with **WINNER Techno-TONE** in 17 excellent tones of black. To say that our all-American **WINNER Techno-TONE** has elicited enthusiastic responses from pencil craftsmen throughout the country, is being guilty of understatement. To all of you who have received **WINNER Techno-TONE** so warmly—our deep gratitude. We are proud of **WINNER Techno-TONE**—prouder that we have kept faith with our friends in the pencil crafts.



If you have not yet tried **WINNER Techno-TONE**—the finest drawing pencil made in America—send for sample of degree you most frequently use.

Polished bright green.  
Packed in metal boxes.



**WINNER Techno-TONE**  
17 Degrees—6B to 9H  
"It has the A. W. FABER  
name on it."

**A. W. FABER Inc.** NEWARK, N. J.

## S E R V I C E D E P A R T M E N T S

**THE MART.** In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Only those items will be listed for sale which we can no longer supply from our own stock. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

**PERSONAL NOTICES.** Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

**FREE EMPLOYMENT SERVICE.** In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

**SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES:** Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

*Notices submitted for publication in these Service Departments must reach us before the twelfth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York.*

### THE MART

**WANTED:** A copy of *Architec-tonics, The Tales of Tom Thumtack, Architect*, published by William T. Comstock Company, 1914. State price and condition of book. Communicate with Miss Flagg, care of **PENCIL POINTS**.

We will pay 35c per copy, plus postage, for copies of the May and June, 1940, issues of **PENCIL POINTS**. Must be in good condition. Subscription Department, care of **PENCIL POINTS**.

Herbert K. Smith, 39 W. Jenkintown Road, Glenside, Pa., has the following copies of **PENCIL POINTS** for sale: January through July, November and December, 1928; 1929 complete; January, 1930.

S. W. Ryniker, 3531 Chestnut Street, New Orleans, La., would like to obtain a copy of **PENCIL POINTS** for April, 1938.

F. D. Zook, 561 Sunset Drive, Whittier, Calif., would like to obtain a copy of John D. Cardinell's *Official Guide to Sesqui-Centennial Exposition, Philadelphia, Pa., 1936*. Please state condition and price.

Ruth Crawford, 1954 Columbia Rd. N. W., Washington, D. C., would like to obtain the following works, either by or on Frank Lloyd Wright: *The Life Work of the American Architect, Frank Lloyd Wright*, H. T. H. Wijdeveld; *Monograph, Ausgefuehrte Bauten und Entwuerfe*; *Frank Lloyd Wright Eine Studie zu Seiner Wurdigung*, C. Ashbee; *Aus dem Lebenswerke Eine Architekten*, H. de Fries; *Monograph*, H. R. Hitchcock, *Cahiers d'Art*; *Monograph, Architecture Vivant*; *An Autobiography*, L. Green; *Modern Architecture*, The Princeton Lectures; *Art and Craft of the Machine*; *Interpretation of the Japanese Print*; *The Disappearing City*, Payson; *In the Cause of Architecture*, article from *Architectural Record* of March, 1908; also any data on Mr. Wright, including articles and feature stories in periodicals. Please state condition and price.

(Continued on page 56, Advertising Section)



*Personal-sized\* Floor of Nairn Linoleum in the kindergarten of the Barlow School, Plainfield, N. J., designed to create child interest.*

**TWO REASONS  
WHY NAIRN  
LINOLEUM  
IS THE**

**"Architect's Choice" FOR SCHOOL FLOORS**

- (1) provides all essential physical features
- (2) gives unlimited decorative scope



*This Personal-sized\* Floor of Nairn Linoleum brings added cheerfulness and distinction to the kindergarten of the Netherwood School, Plainfield, N. J.*

**N**AIERN Linoleum offers every quality necessary to meet the floor requirements of school authorities. It is sanitary—easy to clean. Quietizing, foot-easy. Attractive. Low in first cost. Inexpensive to maintain. And Nairn Floors are extra-durable.

*Equally important!* Nairn Linoleum is a flexible, versatile floor material. It places no limit to the interesting designs which the architect may create for kindergartens and other school interiors. The illustrations on this page are graphic examples of how it may be "cut to fit" the architect's desire, without

\*Reg. U. S. Pat. Off.

detracting in the least from its utilitarian features.

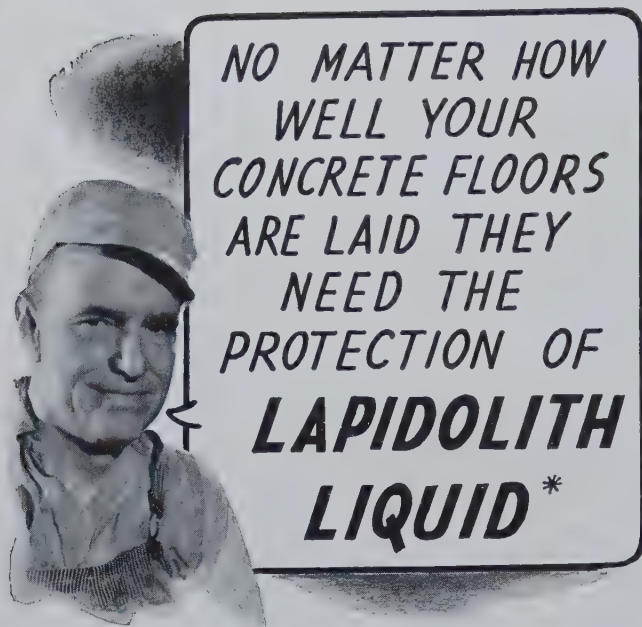
These same advantages of Nairn Linoleum apply not only to schools, but to many other types of commercial and residential floors. When installed by Authorized Contractors, Nairn Linoleum is fully guaranteed.

CONGOLEUM-NAIRN INC.

KEARNY, N. J.







The finest concrete floor, however expertly laid, will develop a large percentage of tiny voids after setting. This decreases density of the topping and permits the particles to dust off readily under traffic and abrasion. This and other inherent reasons for dusting can be corrected on old or new concrete by applying LAPIDOLITH LIQUID.

Scientific Laboratory tests reveal that LAPIDOLITH LIQUID has at least 100% lower surface tension than any other comparable treatment. This means LAPIDOLITH LIQUID will penetrate quicker and deeper into the concrete, producing a much more thorough chemical hardening result which is permanent.

Write for complete details concerning "on the job" performance of LAPIDOLITH LIQUID. Also see data on LAPIDOLITH LIQUID in Sweet's Catalog, page 5/24.

LAPIDOLITH LIQUID is flushed on finished concrete.

\*U. S. Patent #2203302



Dept. P.E. 2

**L. SONNEBORN SONS, Inc.**  
88 LEXINGTON AVE. NEW YORK CITY

(Continued from page 54, Advertising Section)

Miles E. Demond, 278 Main Street, Greenfield, Mass., would like to purchase a copy of Ware's *Modern Perspective*, including its accompanying portfolio of plates, both to be in fairly good condition.

Jack H. Landes, 2934 N. Kilbourn Avenue, Chicago, Ill., has the following books for sale: *Ecole Nationale Supérieure des Beaux Arts*, 1923-1924; *Architectural Composition*, N. C. Curtis; *Architectural Rendering in Wash*, Magonigle.

Charles G. Kemp, 364 Church Lane, Philadelphia, Pa., has the following books for sale: *Boston Architectural Club Year Book*, 1930, contains examples of metal; *Thirty-first, Thirty-second, and Thirty-third Architectural Exhibition*, Philadelphia, 1928, 1929, 1930 respectively; *Staircases and Garden Steps*, G. C. Rothery; *English Architecture at a Glance*, Chatterton; *American Architecture*, F. Kimbell; *American Colonial Architecture*, Jos. Jackson; *How to Know Architecture*, F. E. Wallace. Also for sale are some magazines from about 1928 to 1932 of *PENCIL POINTS*, *American Architect*, *Architectural Record*.

## PERSONALS

FRANCIS R. STANTON, *Architect*, has opened his own office at 540 N. Michigan Avenue, Chicago, Ill. He was formerly associated with Edwin H. Clark, Architect.

H. S. SHANNON and C. B. McELROY, *Architects*, have become associated for the practice of architecture, with offices at 710 American National Insurance Building, Galveston, Texas. This firm was formerly Croft and Shannon Associated, Ltd., of that city.

MILES E. DEMOND is opening an office for architectural drafting service on residential work, at 278 Main Street, Greenfield, Mass.

WILLIAM A. MARTIN, *Architect*, has opened an office for the practice of architecture at 1103-4 James Building, Chattanooga, Tenn.

LT. COL. HARRY F. CUNNINGHAM, *Architect*, Washington, D. C., is no longer practicing architecture.

E. BURTON CORNING, *Architect*, has moved his offices to 1625 Connecticut Avenue, N. W., Washington, D. C.

BARNET GLICKLER, *Architect*, has moved his office to Room 305, Otis Building, Philadelphia, Pa.

DAVID MEDOFF, *Architect*, has moved his office from 1607 Pine Street to the Otis Building, Philadelphia, Pa.

The first of the year brought announcement of the establishment of New York offices of three important architect-engineer groups, formed for the purpose of carrying out recently commissioned National Defense projects. A number of well-known architectural designers, consultants, and specialists are associated in these firms, which are located as follows:

CARIBBEAN ARCHITECT-ENGINEER — VOORHEES, WALKER, FOLEY & SMITH, *Architects*; PARSONS, KLAPP, BRINCKERHOFF & DOUGLAS, *Engineers*; 101 Park Avenue.

HOLABIRD & ROOT, *Architects*; MORAN, PROCTOR, FREEMAN & MUESER, *Engineers*; 155 East 44th Street.

SHAW, NAESS & MURPHY, *Architects*; FORD, BACON & DAVIS, INC., and METCALF & EDDY, *Engineers*; 150 Broadway.



# NEW Building Surveys Show . . .

## —THE PUBLIC PREFERS Scott Tissues!

**N**OWADAYS, clients expect every service you specify to play a part in building good will with employees and customers. Here are public preference polls that give a cross section of washroom users' choice of tissue and towel services. These polls were made in typical office buildings in three American cities. Check these questions and answers yourself:\*

1. What is your favorite brand of toilet tissue?  
3 out of 4 tenants having a preference answered, "ScotTissue."
2. What is your favorite brand of tissue towel?  
4 out of 5 tenants having a preference answered, "ScotTissue Towels."

This preference for Scott Tissues will help any client make industrial and public-relations programs more successful. In service, ScotTissue has the twin qualities of softness and strength that meet every user's ideas of comfort and cleanliness. And because ScotTissue is

long lasting, it provides an *economical* service.

Towel service is equally important and should match the quality of the tissue service you specify. That means the new "Soft-Tuff" ScotTissue Towels and Cabinets. Though pleasantly softer, the new "Soft-Tuff" ScotTissue Towels now have *10 times* greater rub strength! Two ply . . . full size . . . heavy weight—they have *double* the amount of absorbency needed for thorough hand drying. They show clients that you specify only the highest type of washroom service . . . yet keep efficient maintenance, low cost in mind. . . .

To help architects with washroom-planning problems, the Scott Washroom Advisory Service offers valuable data on traffic flow, fixture arrangements and sanitary needs. For full details, write Scott Paper Company, Chester, Pa.

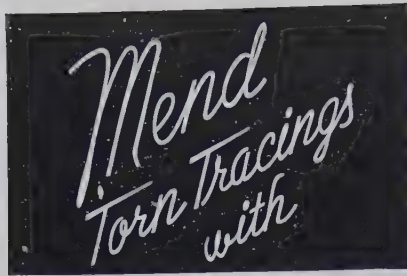
*\*Condensed for your convenience. Complete survey giving facts on soap, towels, tissue, etc., available on request. Also new Pencil Points' Data Sheets.*

# Scot Tissue

Trade Mark "ScotTissue" Reg. U.S. Pat. Off. Trade Marks "Soft-Tuff," "Washroom Advisory Service" Reg. App. For. Copr., 1941, Scott Paper Co.







## VANISHING PATCH

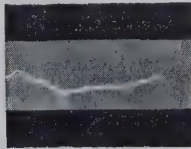
Tracings mended with Vanishing Patch do not become soiled and sticky around the edges, do not wrinkle, buckle, or stick together when filed.

Blue prints made from tracings mended with Vanishing Patch show no signs of the patch. The Vanishing Patch is absolutely **INVISIBLE** on the blue print.

### *Patch Invisible on Blue Print*

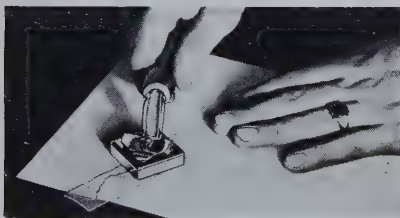


Blue Print of a torn tracing mended with Vanishing Patch. (No sign of a patch.)



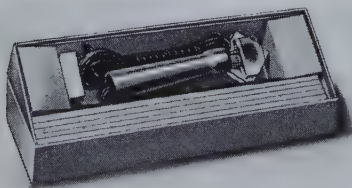
Blue Print of a torn tracing mended with "transparent tape." (Note outline of patch.)

Vanishing Patch is a DRY method and is not sticky or tacky under normal conditions. Vanishing Patch is applied with the handy little thermostatically controlled Patch Welder.



Patch Welder applying Vanishing Patch to a torn tracing.

A complete Vanishing Patch kit containing 250 1" x 11" strips of Vanishing Patch, one thermostatically controlled Patch Welder and one felt rubbing pad — \$3.75



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## PUBLICATIONS ON MATERIALS AND EQUIPMENT

*of Interest to Architects, Draftsmen and Specification Writers*

*Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.*

**SEDGWICK DUMBWAITERS AND ELEVATORS.**—A.I.A. File No. 33. Catalog W, just issued, presents detailed information covering the Sedgwick line of Roto-Waiters; dumbwaiter doors, enclosures and accessories; handpower dumbwaiters for light, medium and heavy loads; floor-to-floor travel equipment for new and existing homes. Specifications, dimensions, etc. 8 pp. 8½ x 11. Sedgwick Machine Works, 164 W. 15th St., New York, N. Y.

**STURTEVANT DOWNBLAST SPEED HEATERS.**—Catalog No. 454 announces and describes the principal features of a new unit heater which projects all of the heat downward to the working level and is suitable for use in buildings with high ceilings. Capacity tables, mounting heights, installation and piping diagrams, dimensions, etc. 16 pp. 8½ x 11. B. F. Sturtevant Co., Hyde Park, Boston, Mass.

**BARCOL MODEL S ELECTRIC OPERATORS.**—A.I.A. File No. 27-c-3. Bulletin giving detailed description of the improved Model S electric operator for overhead type doors, together with a standard installation layout. 4 pp. 8½ x 11. Barber-Colman Co., Rockford, Ill.

**CONCRETE GRANDSTANDS.**—New publication devoted primarily to information needed by the designer of small and medium size concrete grandstands, such as location, size, layout, facilities and details of design and construction. General information is presented on methods of financing. Drawings of typical designs and details, and photographs of existing grandstands are also given. 32 pp. 8½ x 11. Portland Cement Association, 33 West Grand Avenue, Chicago, Ill.

**NUHUB CAST IRON SOIL PIPE AND FITTINGS.**—Catalog K, 1941 edition, lists and illustrates a complete Nuhub line of cast iron soil pipe and fittings and plumber's specialties. Included are photographs of various large scale Federal and private housing projects in which the Nuhub line was used. 136 pp. 5⅝ x 9¼. The Central Foundry Co., 386 Fourth Ave., New York, N. Y.

**THE A B C's OF PLASTERING.**—New publication, prepared primarily to assist architects in inspecting and getting good plastering, stresses the fundamentals of plastering and gives the reasons for certain minimum requirements which must be observed if a good job of plastering is to be obtained. Several of the important points discussed are proper thickness, quality and quantity of sand, workmanship and ventilation. 16 pp. 8½ x 11. Gypsum Association, 211 West Wacker Drive, Chicago, Ill.

**AIRPORT LIGHTING MANUAL.**—Bulletin No. 3105 describes and illustrates a complete line of airport lighting equipment, including rotating and spherical beacons, floodlight projectors, boundary and range lights, obstruction lights, etc. Indexed. 52 pp. 8½ x 11. The Pyle-National Co., 1334-58 N. Kostner Ave., Chicago, Ill.

**REZNOR GAS-FIRED SUSPENDED UNIT HEATERS.**—Catalog No. U41 describes the new line of Reznor gas-fired unit heaters, which includes fan type, blower type and duct type units. Fully illustrated with drawings and photographs which show the important construction features of the various types of units. 12 pp. 8½ x 11. Reznor Mfg. Co., 244 James St., Mercer, Pa.

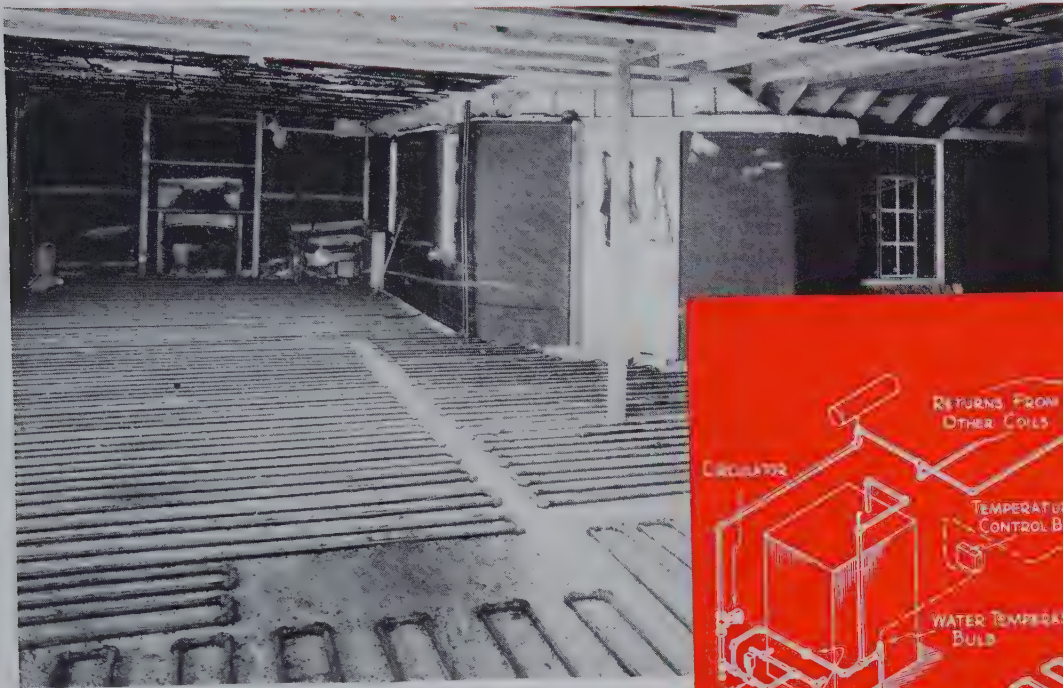
**ROOF BANDS.**—Bulletin Form TA-5 describes the requirements for bonded roof construction, inspection procedure followed during construction and the guarantees provided to owners of bonded roofs. Tables list types of roofs which are bonded and give recommended specifications. Illustrations show the principal steps in the inspection of bonded roofs. 8½ x 11. Koppers Co., Tar and Chemical Division, Pittsburgh, Pa.

*Published by the same firm, "Steep Roofs Built with Coal Tar Pitch." Form TA-3 describes the hardness, stability, insulating value and life of coal tar steep pitch roofing. Recommended specifications for various types of steep roofs are shown in a table. Procedure in applying pitch to steep roofs is described and illustrated. Typical steep roofs are pictured. 8½ x 11.*

*(Continued on page 60)*



# PANEL HEATING AT ITS BEST *with* HOFFMAN DUAL-CONTROLLED *CONTINUOUSLY CIRCULATED* HOT WATER

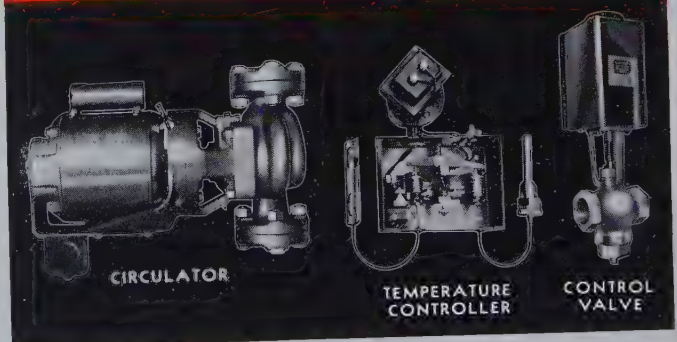
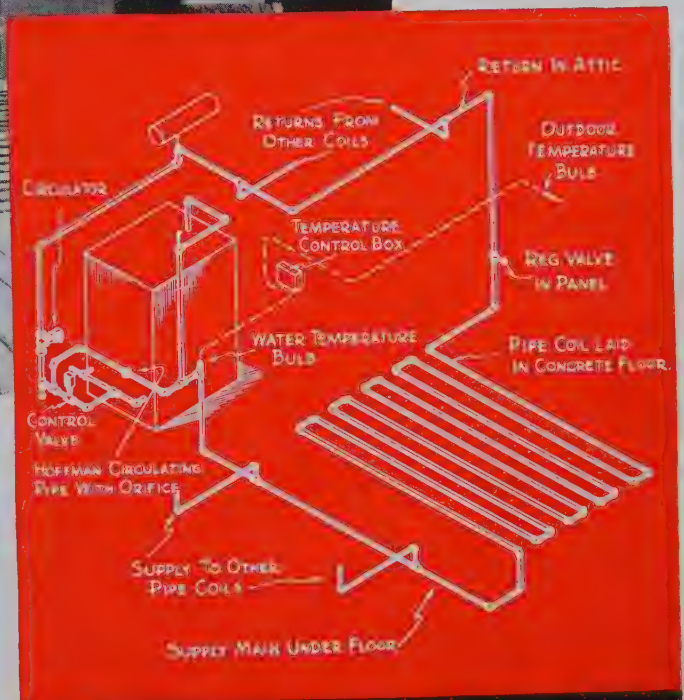


*Kesling Residence, LaPorte, Indiana, showing panel heating installation laid under floor. Samuel R. Lewis, Consulting Engineer.*

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Architect: George R. Paul, Hingham



"Quilt" insulated house, Highland Park, Ill.  
Architects: Dubin & Dubin, Chicago

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## PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 58)

**MILLER ELECTRIC DOOR CONTROL.**—Folder describing the important features of the Miller electric door control, which automatically opens and closes any type of hinged door. 4 pp. 8½ x 11. Miller, Carll & Lewin, Inc., 827 Arch St., Philadelphia, Pa.

**CARRIER WEATHERMAKERS.**—Set of four specification sheets describing two types of Carrier Weathermakers, 39Q and 39R, adaptable to the air conditioning of all sizes of stores, offices and commercial buildings. Each sheet contains specifications, dimensions and a working diagram. 8½ x 11. Carrier Corporation, Syracuse, N. Y.

*Published by the same firm, "Carrier Oil Burners." Set of two specification sheets covering three types of Carrier oil burners for conversion applications. Full data on capacities and ratings, specifications and dimensions are included. 8½ x 11.*

*"Carrier Evaporative Condensers." Series of three specification sheets describing the Carrier line of evaporative condensers. Specifications, dimensions, etc. 8½ x 11.*

**WALLACE CHROME FURNITURE AND STORAGE CABINETS.**—Bulletin No. 33 illustrates in color a line of chrome tubular furniture and storage cabinets for the modern office, reception room and home. 8 pp. 8½ x 11. Wallace Supplies Mfg. Co., 1310-12 Diversey Parkway, Chicago, Ill.

**MODINE HORIZONTAL DELIVERY UNIT HEATERS.**—Catalog No. 140-E presents discussion of modern industrial heating and unit heater design. It covers the Modine list of horizontal delivery unit heaters including complete engineering data, information on location and installation of unit heaters. The use of unit heaters for drying and processing applications is described and illustrated. Also includes description and data on special unit heaters used in textile mills or other places where lint and foreign matter in the air prohibits use of the conventional units. 32 pp. 8½ x 11. Modine Mfg. Co., Racine, Wis.

*Published by the same firm, "Modine Vertical Delivery Unit Heaters." Bulletin 140-C describes and illustrates the Modine line of vertical delivery unit heaters for factories, warehouses, stores, offices, shops, etc. Specifications, capacities, engineering data, dimension diagrams and installation arrangements. 16 pp. 8½ x 11.*

**CONCRETE GRID FORMS.**—Folder describing a type of form which, when removed from the wall, leaves a reinforced concrete grid or lattice work, suitable for the erection of residences, farm and industrial buildings, theatres, warehouses, retaining walls, bridges, fences, etc. 4 pp. 8½ x 11. George A. Scott, 3075 Telegraph Ave., Berkeley, Calif.

**UNITROL.**—Brochure describing and illustrating Unitrol, a new unit type of standardized motor control construction, which permits all needed types of control devices to be easily organized into a complete, enclosed, sectionalized motor control center. Dimensions, ratings, specifications, etc. 36 pp. 8½ x 11. Cutler-Hammer, Inc., Milwaukee, Wis.

**THERMIX STACKS.**—Catalog No. 109 presenting detailed descriptions of several types of Thermix induced draft stacks for power plants. Included are dimensions, installation photographs, list of representative users of Thermix products, etc. 12 pp. 8½ x 11. Pratt-Daniel Corp., Port Chester, N. Y.

**WORTHINGTON CENTRIFUGAL REFRIGERATION FOR AIR CONDITIONING AND INDUSTRIAL APPLICATIONS.**—Specification folder, covering Worthington centrifugal liquid cooling systems for use in air conditioning systems and industrial processes. 6 pp. 8½ x 11. Worthington Pump & Machinery Corp., Carbondale Division, Harrison, N. J.

**MANUAL OF WELDING AND FABRICATING PROCEDURES FOR INGACLAD STAINLESS CLAD STEEL.**—Manual explaining the most recent advances in the methods of fabricating and welding stainless clad steel. Many phases of forming, bending, welding, heat treating, cleaning, grinding and polishing of stainless clad steel are covered. Featured is a chart showing the corrosion resistance of two types of Ingaclad to a long list of acids, alkalis and various corrosive liquids and materials in common usage. In addition to descriptions and diagrams of procedures the manual is well illustrated with industrial applications of Ingaclad as well as showing many applications for polished Ingaclad sheets in drug stores, restaurants, institutions, etc. 16 pp. 8½ x 11. Ingersoll Steel & Disc Division, Borg-Warner Corp., 310 S. Michigan Ave., Chicago, Ill.

(Continued on page 62)





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- A—**(1) Rock formations and layers indicated by broad, flat pencil strokes with a Venus 2B.  
(2) Mountain background illustrated by composite mass of broad Venus 2B pencil strokes, running in different directions according to geometrical forms and layers of rock.



- B—**(1) Silhouette of dark pine trees drawn first with sharp edge of a flat pencil point (Venus 5B).  
(2) After tree silhouettes were drawn, proper deep values were completed with broad pencil strokes (Venus 5B). These are clearly shown at left edge of picture.



## PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 60)

**BUILDING PRODUCTS BULLETIN OF THE PRODUCERS' COUNCIL.**—Bulletin No. 37 issued by the Producers' Council, Inc., 122 E. 42nd St., New York, from which copies may be secured, contains information on building products and services of the following members:

Crane Co., Chicago, Ill. Describing Crane boilers for home heating also a line of radiators, convectors and ductless winter air conditioners for the home.

Crane Co., Chicago, Ill. Announcing introduction of a new moderately-priced close-coupled closet; Duraclay bathtub for finer homes and new sanitary equipment for industrial, commercial and institutional buildings.

General Electric Co., Schenectady, N. Y. Presenting new line of natural-draft air-cooled induction voltage regulators for circuits 600 volts and below.

General Electric Co., Schenectady, N. Y. Offering a complete line of oil fuse cutouts. D & W type.

General Electric Co., Schenectady, N. Y. Describing Pyranol capacitors for power factor improvement.

General Electric Co., Schenectady, N. Y. Offering a complete line of transformers designed and built especially for use with Pyranol, an insulating and cooling liquid which will not burn.

General Electric Co., Division 476, Bloomfield, N. J. Calling attention to the G-E line of heating and air conditioning equipment.

International Nickel Co., New York, N. Y. Describing the Whitehead line of steel base cabinets with Monel work surfaces, steel wall cabinets and Monel sinks for apartments and housing projects.

Johns-Manville, New York, N. Y. Describing a new ceiling construction in which fluorescent lighting units are recessed in J-M Sanaoustic.

National Electrical Mfrs. Assn., New York, N. Y. Describing a modern wiring system for low-cost dwellings and farm out-buildings.

National Fireproofing Corp., Pittsburgh, Pa. Describing the advantages of Nacto Dri-Speedwall tile for use in industrial and commercial building construction.

Richmond Screw Anchor Co., Brooklyn, N. Y. Presenting a suggested pro-

tection against termites by the use of prefabricated form ties in the construction of concrete walls.

The Stanley Works, New Britain, Conn. Announcing and describing the Stanley "Slide-Up" No. 2738, an inexpensive upward acting garage door set.

Structural Clay Products Institute, Washington, D. C. Describing the physical properties of structural clay tile, a product especially suited to defense construction.

**DRAFTO PORTABLE DRAWING MACHINES.**—Folder describing several types of portable drawing machines. 4 pp. 8½ x 11. The Drafto Co., Cochran, Pa.

**MARQUETTE HIGH EARLY STRENGTH CEMENT.**—Folder discussing the advantages of Marquette high early strength portland cement for winter concrete work. 4 pp. 8½ x 11. Marquette Cement Mfg. Co., Marquette Bldg., Chicago, Ill.

**ORNAMENTAL METAL WORK BY NEWMAN.**—Folder illustrating numerous designs of architectural metal work use for store fronts, public buildings, hotels, etc. 4 pp. 8½ x 11. Newman Brothers, Inc., 660 W. Fourth St., Cincinnati, O.

(Continued on page 64)

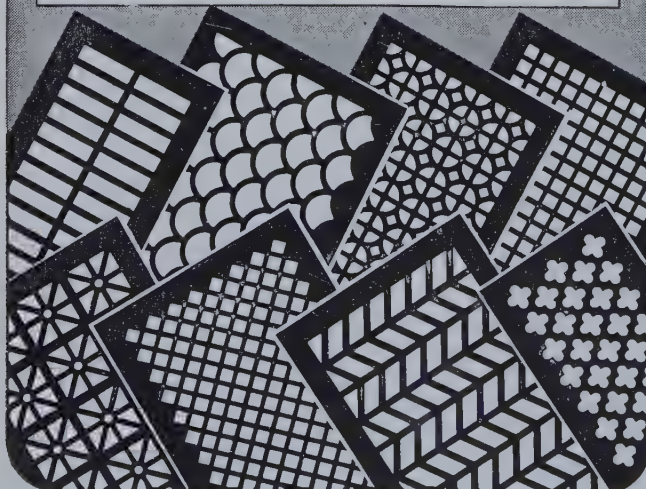
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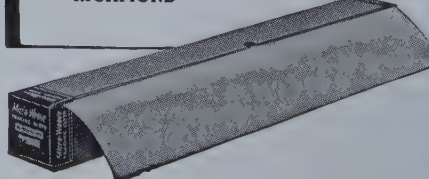


In testing our tracing cloth thousands of samples have been placed in the hands of draughtsmen and then returned to us with reports of use results. On the edges of these returned sheets we frequently find unusual drawings done evidently while telephoning, or while otherwise occupied. The above is an example of such a "Doodle" drawing. The three lines above that do have a meaning read, Micro-Weave All American Tracing Cloth — and they mean a tracing cloth, in every way, by every test and in practical use, absolutely satisfactory and dependable.

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## PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 62)

**PAINT PROGRESS.**—A.I.A. File No. 25. Issue No. 1, Vol. 2, of a series of monthly publications, explains in its feature article entitled "Painting for Defense," not only the volume of paint involved, but what paints will be used and where they will be applied. Other articles touching upon special painting problems are "Fog vs Paint—The Mount Hope Bridge"; "A New Slant on Farm Painting"; "Preparation of Metal Surfaces for Painting"; "How Drying Affects House Paint Durability." 16 pp. 8½ x 11. New Jersey Zinc Co., 160 Front St., New York, N. Y.

**PROTECTION AGAINST TERMITES WITH COPPER SHIELDS.**—A.I.A. File No. 19-a-34. Second edition January 1941. A revised handbook for architects and sheet metal workers on the application of sheet copper for termite protection. Included are series of standard detail plates. 16 pp. 8½ x 11. Copper & Brass Research Assn., 420 Lexington Ave., New York, N. Y.

**CONNECTAPHONE.**—Folder setting forth the advantages of the Connectaphone, a type of inter-communicating telephone for use in apartments, schools, shops and stores, offices, dormitories and homes. Specifications and prices. 6 pp. 8½ x 11. Connecticut Telephone and Electric Corp., Meriden, Conn.

**KOVEN WATERFILM BOILERS.**—Folder presenting brief description, details and dimensions covering the Koven line of waterfilm boilers for heating homes, apartment houses and industrial buildings. Waterfilm Boilers, 154 Ogden Ave., Jersey City, N. J.

**NEW KISCO V-TYPE HEAT RECIRCULATOR.**—Folder describing the construction features of a new type of heat recirculator designed especially for installation in large spaces such as warehouses, garages, auditoriums, factories, stores and offices. Specification data. 4 pp. 8½ x 11. Kisco Co., Inc., 39th & Chouteau Ave., St. Louis, Mo.

**PERFORMANCE.**—A.I.A. File No. 37-b. Issue No. 6, Vol. 2, of this monthly publication, discusses the advantages of using mineral wool in building construction for stopping heat and cold, fire and sound. 4 pp. 8½ x 11. National Mineral Wool Assn., 1270 Sixth Ave., New York, N. Y.

## MANUFACTURERS' DATA WANTED

**LT. COL. HARRY F. CUNNINGHAM,** *Architect*, Washington, D. C., is no longer practicing architecture, therefore, will manufacturers please remove his name from their mailing lists.

**HENRY ETTER, JR.,** *Architect*, 633 South Fifth Street, Louisville, Ky. (Data for complete A.I.A. file, especially on small residences.)

**WM. A. WHITE,** *Architect*, 510 Rust Building, San Angelo, Texas. (Data for complete A.I.A. file, especially on small homes.)

**A. READ SAUNDERS,** *Engineer*, 553 Government Street, Mobile, Alabama.

**MILES E. DEMOND,** *Architectural Drafting Service*, 278 Main Street, Greenfield, Mass.

**JULES M. MICHAELS,** *Draftsman*, 1035 45th Street, Brooklyn, N. Y. (Data for complete A.I.A. file.)

**FRANK KENEDY,** *Student*, 12107 Steel Avenue, Detroit, Mich. (Data for complete A.I.A. file.)

**GAGE WILSON,** Franklin, Pa. (For consumers' newspaper column on building material news.)

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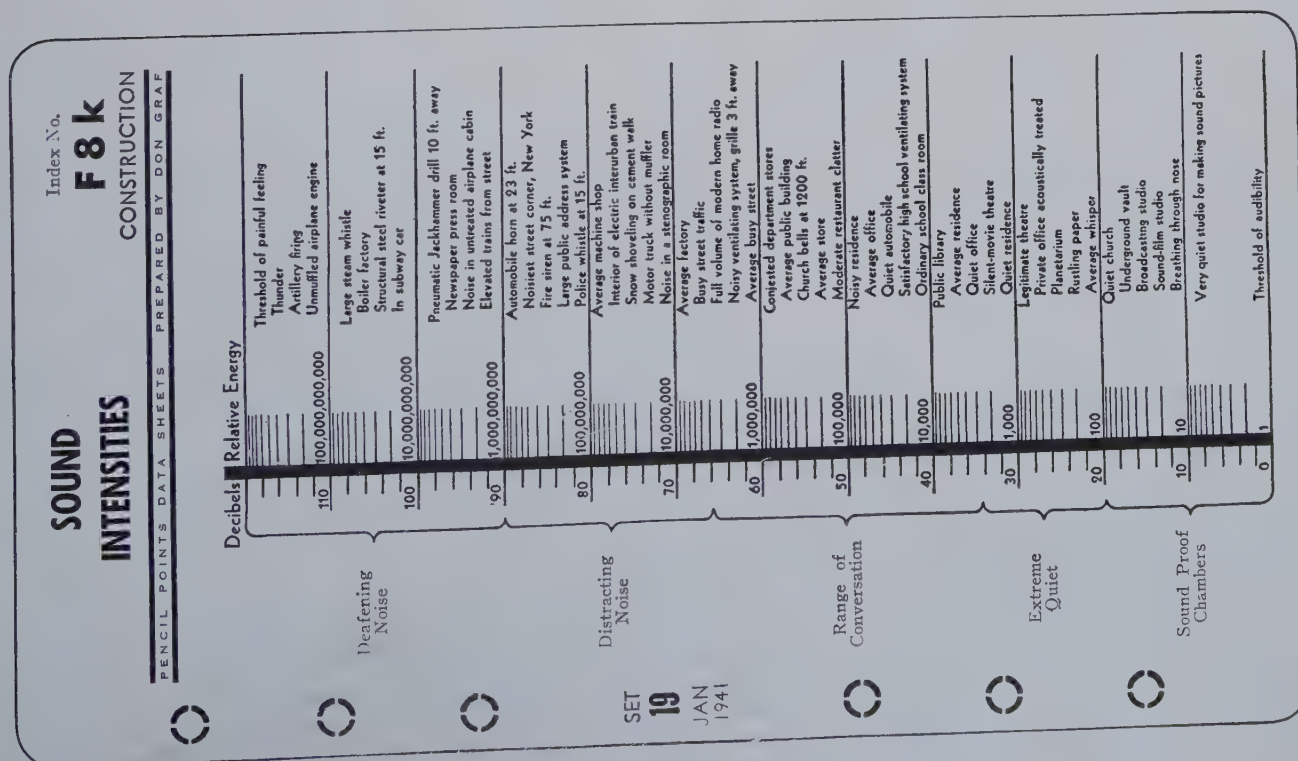


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**ARCHITECTURAL DRAFTSMAN**, registered New York, seeks position. College graduate in architecture, 14 years varied experience including structural and mechanical work. Age 34. Box No. 207.

**ARCHITECTURAL ENGINEER**, 32, graduate architect, registered structural engineer. Good experienced draftsman, detailer, letterer on architectural, structural and survey work. Some delineation. Box No. 208.

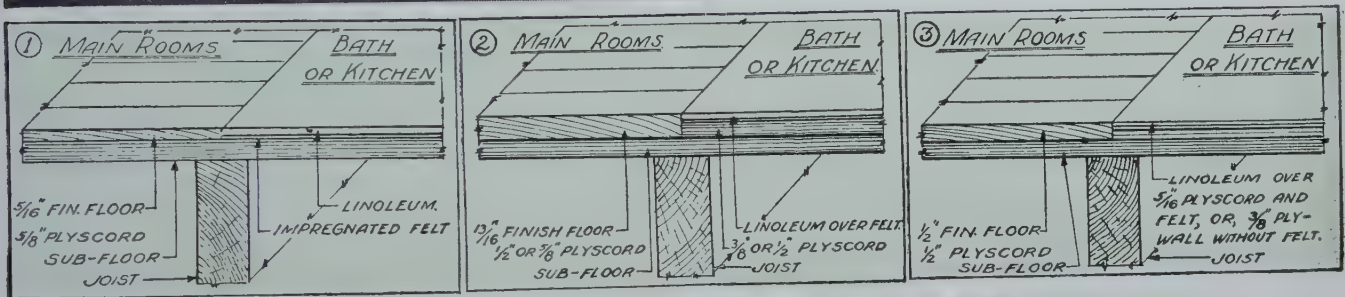


# Finish floors look better, wear better when sub-floors are made of **PLYSCORD**

Douglas Fir Plywood Sheathing

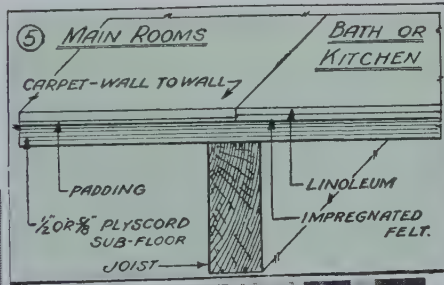
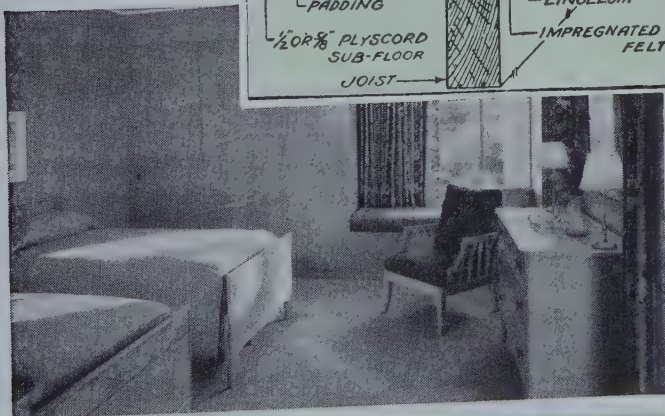


**WOOD FLOORS** Plyscord is a perfect base for hard or softwood flooring. Its laminated construction keeps it from cupping, warping, shrinking or squeaking . . . holds nails more firmly. Its large size (it comes in big 4' x 8' panels) reduces the lineal footage of joints in the sub-floor . . . enables Plyscord to be laid in less than half the time of conventional board sub-floors. Guide lines on 16" centers show where joists are . . . speed nailing of both Plyscord and finish floor. Photograph at left shows the living room in the beautiful "House in the Sun," North Hollywood, Calif. Parquet floor was laid over Plyscord. Sumner Spaulding, architect.



**CARPET** No board marks show through wall-to-wall carpet when it's laid over Douglas Fir Plywood sheathing. The big, smooth panels minimize joints . . . never cup or warp . . . keep clients satisfied. For better results always specify Plyscord sub-floors.

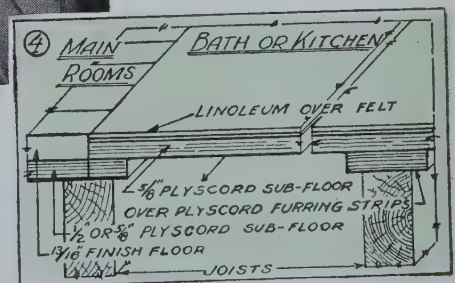
Below is the master bedroom in "The House in the Sun." The carpet will keep its good looks longer and wear better because of the Plyscord under it.



Above: One of the bathrooms in "The House in the Sun." Plyscord was specified under all linoleum. This attractive home was built by Kersey Kinsey and furnished by Bullock's Dept. Store.

## LINOLEUM

Plyscord is a better base for linoleum and rubber tile. The smooth plywood surfaces assure permanently smooth linoleum. Plyscord builds a warmer and more rigid floor, too.



Save the above diagrams for future reference.

All progressive lumber dealers stock Plyscord in 4 convenient thicknesses. Inspect them today. Use them on your next job. For more information, consult Sweet's Catalog or write Douglas Fir Plywood Association, Tacoma Bldg., Tacoma, Wn.

**DOUGLAS FIR  
PLYWOOD**

*Real Lumber*  
**MADE LARGER, LIGHTER  
SPLIT-PROOF  
STRONGER**



**SPECIFY DOUGLAS FIR PLYWOOD  
BY THESE "GRADE TRADE-MARKS"**





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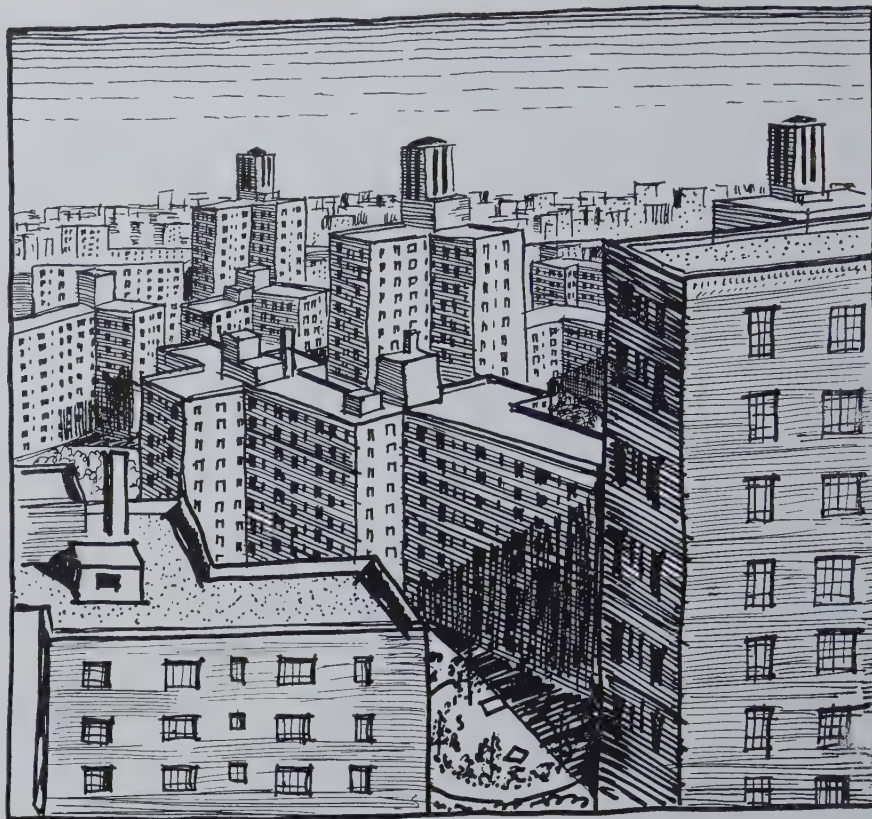
REPORT OF THE ROYAL COMMISSION ON THE DISTRIBUTION OF THE INDUSTRIAL POPULATION (5 s., Od., 320 pages, 6" x 9½"—H.M. Stationery Office, London, England).

HOUSING FOR DEFENSE: A REVIEW OF THE ROLE OF HOUSING IN AMERICA'S DEFENSE AND A PROGRAM FOR ACTION (\$1.50, 198 pages, 6" x 9"—The Twentieth Century Fund, 330 West 42nd Street, New York City).

A CITIZEN'S GUIDE TO PUBLIC HOUSING, by Catherine Bauer (60 cents, 90 pages, 5½" x 8"—Vassar College, Poughkeepsie, N. Y.).

The *Report of the Royal Commission on the Distribution of the Industrial Population* is having some of its conclusions rather forcibly driven home at the moment. "The general position may be summed up by saying that from the defense point of view large concentrations of population and of industrial activities are undesirable, especially in the East and South of the country: and that the aim should be to secure both dispersal and the transfer of activities, so far as is practicable, from those areas to the West and North. London, by reason of its size and accessibility from the Continent, is an immense liability from the defense point of view." To those who wish a realistic estimate of the effectiveness of town and country planning legislation in England up to the outbreak of the war, the report of the minority of the Commission, headed by Prof. Patrick Abercrombie, should be of interest.

The second part, i.e. the program for action in *Housing for Defense*, the Twentieth Century Fund's publication, is just about the finest piece of riveted boiler plate I have ever had the opportunity of inspecting. It has but one purpose—to retain a set of financial institutions intact, to protect realty values against the vicissitudes of war. I doubt if the U. S. Government has ever yet been told quite so tartly what it must or must not do. Like a good office boy, the government should stimulate private enterprise, let the real estate people know about centers of industrial expansion "to encourage prompt action," lend



"Parkchester," in New York, as drawn by Alan Mather to illustrate his article, "Functionalism and Naïve Materialism in American Architecture"

money on easy terms, repair foreclosed properties, keep the USHA in the marginal income doghouse. The gist of it is that Uncle Sam is quite welcome to all the activities which do not yield a profit. Let him stay away from those that may! "The Committee has kept in mind the purpose underlying our decision to arm — the defense of our institutions. It has sought to find methods that would avoid the necessity of abandoning these institutions in the process of attempting to preserve them." How I wish I could write logical strait-jacket sentences like that. How neatly the Committee equates state capitalism with democracy and then calls for a preservation of our institutions! You've got to have finesse—or is it naïve materialism—for that kind of business.\*

The factual findings, the first part of the book, written up by *Miles Colean*, have a better visualization of the human elements in the situation. While it is true that these were put

forward to guide the makers of the "program for action" and that they keep to the same general level of thought of the Committee that wrote the program, nevertheless they sometimes show a sense of more than monetary values. In this part of the report it is said that "the special housing problem of the emergency is not due to increased population, or a different sort of population, but to a displaced population." To prevent the compounding of congestion which occurred in certain cities in the last war and which has begun again in this one, a policy of *selective location* is recommended. Selective location "is concerned with the geographic distribution of our preparedness activities. It should take into account military strategy, sources of raw materials, transportation, opportunities for storage or disposal of product, plant capacity and availability—as well as housing and labor supply. In its essence, selective location means placing defense industries—so far as other considerations permit — in localities where favorable labor and housing conditions already exist, rather than in bringing labor and housing to places where the activity, more or less fortuitously, may have been located." The idea that an activity, meaning an

(Continued on page 70)

\*REVIEWER'S NOTE: I have an article, "Functionalism and Naïve Materialism in American Architecture" in the January-February issue of *Partisan Review*. (25 cents—*Partisan Review*, 45 Astor Place, New York City). This discusses the influence of Charles McKim and Daniel Burnham upon the architecture of the late Nineteenth Century and criticizes the ideas of business enterprise as they affect contemporary design throughout this country.



ANNOUNCING

# A New Program

to sell more well-designed  
commercial interiors

**M**ORE business will be created for architects. Starting last month, the Pittsburgh Plate Glass Company launched a far-reaching advertising campaign to sell the owners and managers of commercial businesses of all sorts on the need for well-designed interiors.

We think that such a campaign is good business for us and for you. Our principal objectives are:

- 1.** To convince your potential clients of the importance of good interior design in building up their businesses.
- 2.** To point out the advantages of Pittsburgh Glass, in its many forms, as a medium for dressing up interiors and giving them personality.
- 3.** And to impress upon business the advisability of retaining the professional services of a design expert in this work . . . so that a successful and satisfactory job will be assured.

The new program will involve monthly advertisements in such leading business magazines as *Time*, *Nation's Business* and *Newsweek*. It will also include numerous advertisements in the restaurant, hotel, theatre, chain store, department store, clothing store and liquor dispensing trade magazines. Every advertisement will contain this advice: "Call in a design expert."

Watch for this advertising. Use it to help you sell your services. We are confident that it will result in increased business for you, as well as for us, in 1941.

**PITTSBURGH PLATE GLASS COMPANY**

*Grant Building, Pittsburgh, Pa.*

*"PITTSBURGH"  
stands for Quality Glass  
and Paint*



(Continued from page 68)

industrial enterprise, could have been placed anywhere fortuitously is heretical but interesting. It is found also in the above-noted English report where the location of factories in the London area is considered. We have come a long way from the nineteen-twenties when Prof. Robert M. Haig wrote in Vol. 1 of the Regional Survey to prove that there was something like divine guidance behind a business entrepreneur as he picked a site for his factory.

Catherine Bauer's *Citizen's Guide to Public Housing* is a compact and lively statement of the problem of housing low-income people and of the part played by the United States Housing Authority and the Farm Security Administration in solving it. Her comments on the building industry and building labor are original and unusual, but accurate. Toward the end of this pamphlet there is a photograph of a contemporary "defense house" placed next to one of the public square in Yorkship Village built in 1918. Whether it was intended to be so or not, this photographic juxtaposition makes the most effective criticism of the pinchpenny policies of Nathan Straus and A. C. Shire I have seen yet. ALAN MATHER

**SIMPLIFIED DESIGN OF ROOF TRUSSES FOR ARCHITECTS AND BUILDERS** by Harry Parker (\$2.75, 195 pages, 5" x 8" — John Wiley & Sons, Inc., 440 Fourth Avenue, New York).

There seems to be a horrible fascination to engineers about the subject of roof trusses. It is like a poisonous snake which holds the gaze of its victim with hypnotic power. Probably because the architect as a student was first exposed to this horrible subject in college by an engineering professor who had a truss fixation, a residual phobia lingers in the architectural mind all the years of his life. There seems to be a well established tradition that *sometime* an architect will have to design a truss, so every office library is well stocked with books on trusses—with their pages uncut.

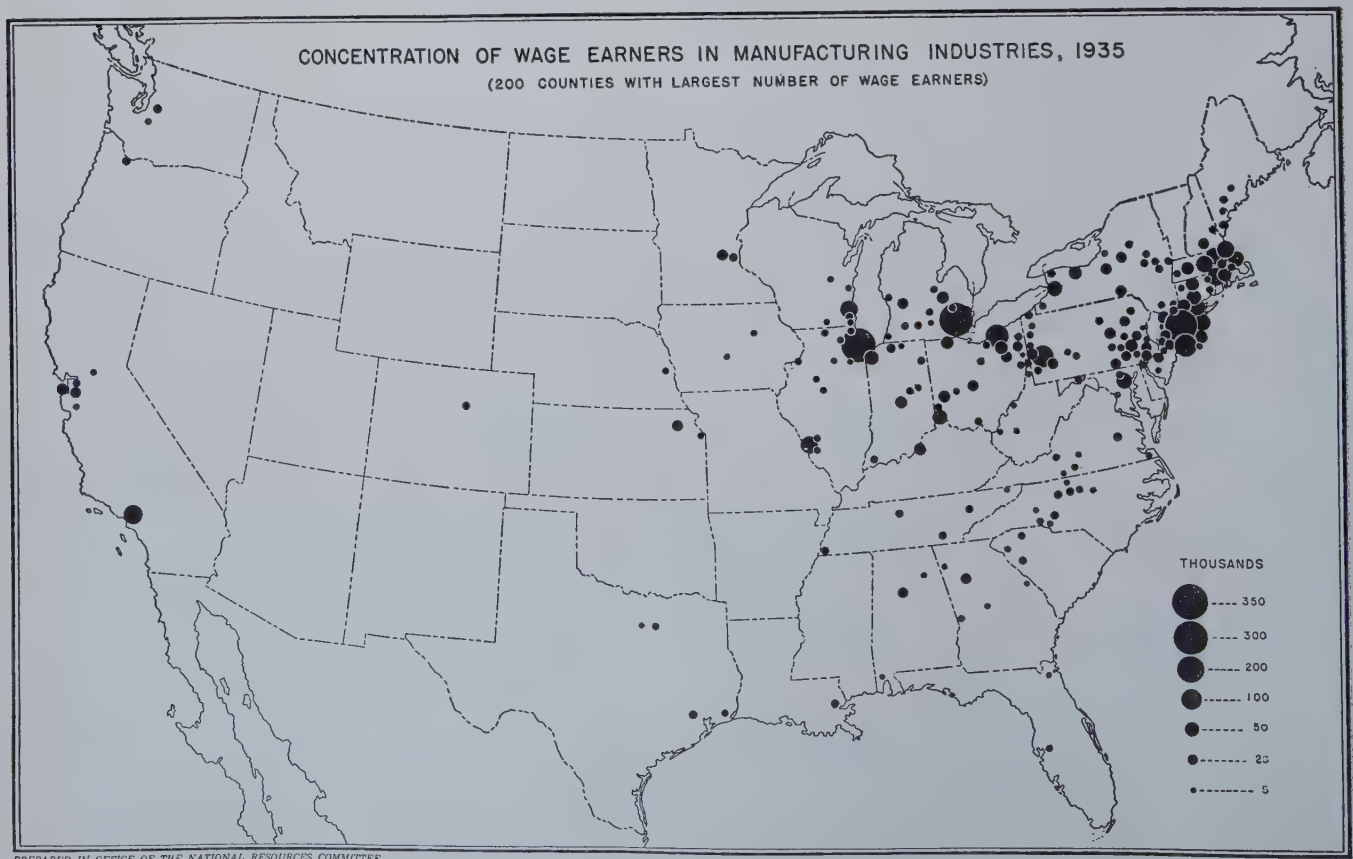
However, if you feel that you must have a book on truss design, this publication by the well-known Harry Parker will very likely tell you more about the subject than most such books, with a minimum of pain. The forces, loads, reactions of trusses are simplified and explained very clearly, perhaps in greater detail than the average architect will find interesting or useful. Omitted is what we think

would be valuable information to an architect, namely, a table on truss types giving the average or economical height at the center as a fraction of the span and limiting spans for that type of truss as determined by precedent, fabrication, or other restrictions. If we were writing a book on trusses, this would be the first page — and likely the last! D. G.

**BEACON BOILER REFERENCE BOOK** (\$3.00, 554 pages, 5¼" x 8¼" — Heating Journals, Inc., 232 Madison Avenue, New York).

For the first time a book is now available which lists complete technical data on domestic heating boilers rated up to 2,000 square feet of steam and equivalent hot water. This reference book contains 7,116 listings of boilers and boiler burning units—new, old and obsolete. Under one cover the architect can find all facts needed.

It is regrettable that in a book which measures 1½" thick it has been necessary to staple the pages together so that by no known means can the book be opened to lie flat. But the convenience of having this information in one place will do much to offset the inconvenience of actually using the book. D. G.



Source: Census of Manufactures, 1935.

An illustration from "Housing for Defense"



EXPERIENCE SAYS:

"Better Choose  
Northern Hard Maple"



*Hard Maple floor in this modern plant of Carter Fabrics Corporation, South Boston, Va.*

Hard Maple in plants built in the 80's—Hard Maple in plants built last week!

Why? Because this superior flooring proves itself under all conditions the most satisfactory flooring for mills. The older your plant, the more proof you've had of its lasting economy. The more *modern* your plant, the more you want Maple.

For only Hard Maple combines so many advantages. *Protects workers*—its resilient comfort retards fatigue; its dry warmth and sanitation guard health. *Protects machinery*—creates no dust to injure delicate bearing surfaces. *Speeds up traffic*—both trucks and men move faster with less effort on this smooth-surfaced floor.

*Lowers service costs*—properly finished, brushing alone cleans Maple; it doesn't catch lint. Maintenance is easier, because Hard Maple doesn't splinter; offers unequalled resistance to abrasion, even under the wear of heavy trucks. Simplifies alterations, too.

*On all counts Maple is modern.* Specify trademarked **MFMA** Maple, and make sure of all *Northern Hard* Maple, and strict association grading. In strips or blocks—ask your architect.

**MAPLE FLOORING MANUFACTURERS ASSOCIATION**  
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*See our Catalog in Sweet's, Sec. 11/88. Write for leaflet on heavy-duty finishes for old or new floors.*

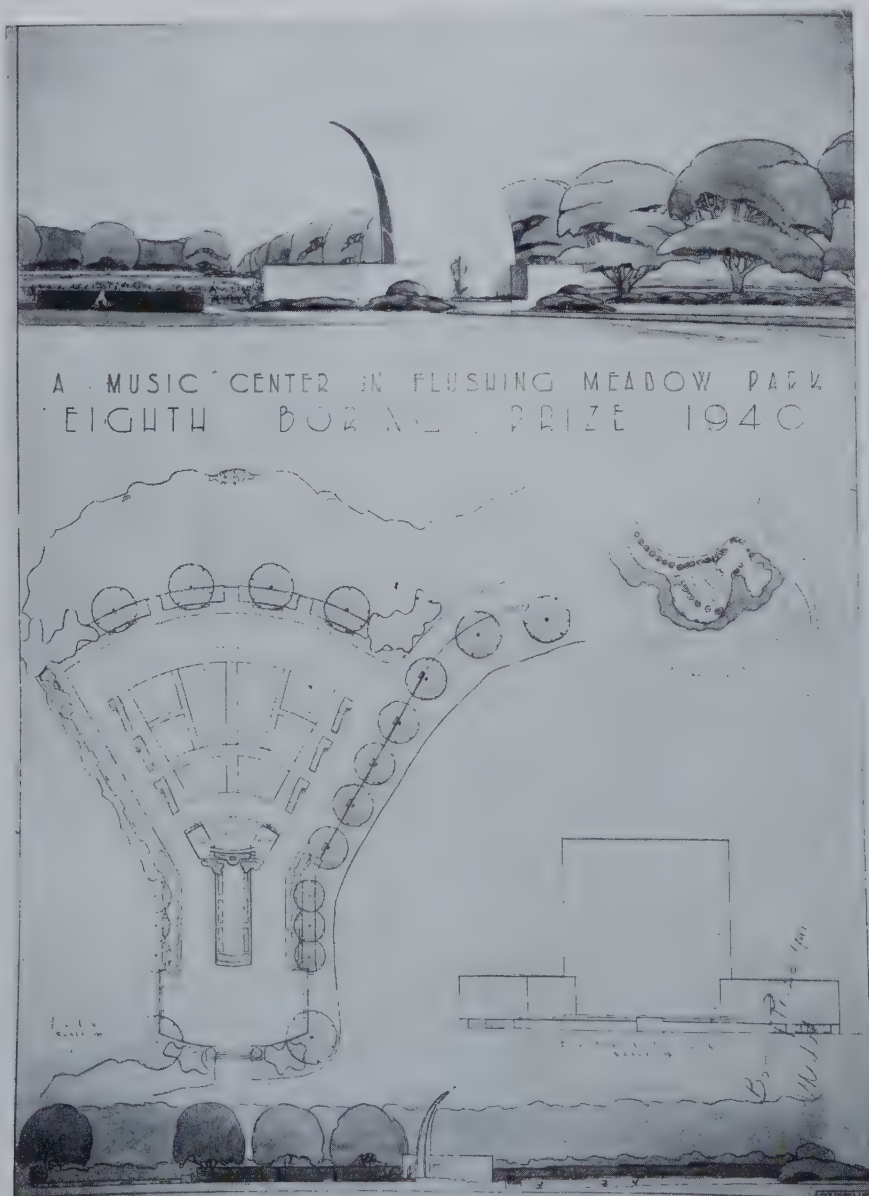
Floor with **MFMA** Maple  
REG. U. S. PAT. OFF.  
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# COMPETITION ANNOUNCEMENTS AND RESULTS



The distinguished jury of the Industrial Design Competitions conducted by the Museum of Modern Art (shown here tallying some of the results) considered some of the entries "exceptionally brilliant" and was enthusiastic about the general standard of the results, according to Eliot F. Noyes, Director



Designers in the United States who are prize winners in the first of the two concurrent Industrial Design Competitions for home furnishings conducted by the Museum of Modern Art in New York have been announced as follows:

**Category A—Seating for a living room:**

*Eero Saarinen and Charles O. Eames, Bloomfield Hills, Michigan.*

Honorable Mentions to Emrich Nicholson and Douglas Maier, New York City; Peter Pfisterer, Los Angeles; Carl Anderson and Ross Bellah, Los Angeles; Oskar Stonorov and Willo von Moltke, Philadelphia.

**Category B—Other furniture for a living room:**

*Eero Saarinen and Charles O. Eames, Bloomfield Hills, Michigan.*

Honorable Mention to Harry Weese and Benjamin Baldwin, Kenilworth, Ill.

**Category C—Furniture for a dining room:**

No submissions were found worthy of a First prize.

Honorable Mentions to Carl Koch, Belmont, Mass.; Hugh Stubbins, Arlington, Mass.; and Stephen L. Macdonald, Salt Lake City.

**Category D—Furniture for a bedroom:**

*Oskar Stonorov and Willo von Moltke, Philadelphia.*

Honorable Mention to Harry Weese and Benjamin Baldwin, Kenilworth, Ill.

**Category E—Furniture for a one-room apartment:**

*Martin Craig and Ann Hatfield, New York City.*

Honorable Mention to Antonin Raymond, New Hope, Penna.

**Category F—Furniture for outdoor living:**

*Harry Weese and Benjamin Baldwin, Kenilworth, Illinois.*

Honorable Mention to Chester E. Nagel, Austin, Texas.

**Category G—Movable lighting equipment:**

*Peter Pfisterer, Los Angeles.*

Honorable Mentions to Norton Polivnick and Bernard Greenberg, Cambridge, Mass.; and to Charles W. Wyckoff, Cambridge, Mass.

**Category H—Woven fabrics:**

*Marli Ehrman, of Chicago.*

Honorable Mention to Henning-Rees, San Francisco; Marianne Strengell, Bloomfield Hills, Michigan; and Ulla of Ugglas, Bloomfield Hills, Michigan.

**Category I—Printed fabrics:**

*Antonin Raymond, of New Hope, Penna.*

Honorable Mentions to Frances Miller, New York City; Harriet Meserole, New York City; and Virginia Nepodal, Cleveland Heights, Ohio.

More than 500 entries were received in the double competition—I for the United States and II for other American Republics—which closed in January. New York led the list with 164

(Continued on page 74)

Submitted in a competition for "A Music Center in Flushing Meadow Park" conducted by the Columbia University School of Architecture, this sketch by Gordon J. Wise, Brooklyn, N. Y., a fourth-year student in the School, was awarded the eighth annual Boring Gold Medal in design

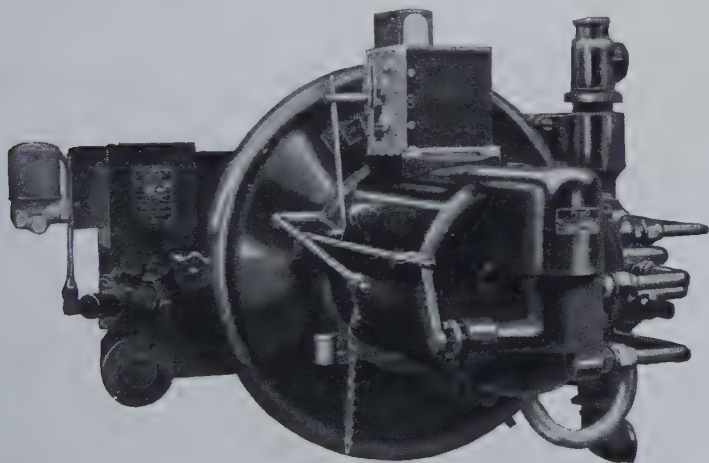


# An Industrial Expert

## speaks of OIL BURNING SYSTEMS

Nathaniel A. Owings, of the firm of Skidmore, Owings and Merrill, of Chicago and New York, is a well known architect who played an active role in the development of both the New York and Chicago World Fairs. He has done outstanding work in the industrial field for such concerns as Swift & Co. and Kimberly-Clark Corporation, and recently specified and installed a battery of Petro Burners in the Little Traverse Hospital in Petoskey, Michigan. Concerning oil burning systems he says:

"Architects and heating engineers have for some time recognized the advantages of oil burning systems for industrial plants. Especially in our defense program where unfailing production is vital. I believe that oil systems result in absolute dependability, efficiency and low operating costs. Where I have used the Petro Oil Burning System I have been gratified by excellent results and full company service."



Petro's four decades of specialized oil burning experience is reflected in the compactly efficient design of today's burners, one of which is illustrated.

This is an automatic model for preheated No. 6 fuel oil, with modulating motor. Incorporating Petro's Thermal Viscosity System for correct and constant oil temperatures, this burner is automatic on even "cold" starting, stopping, and fire modulation to meet, instantly, variations in firing conditions while operating.

Such accurate, instrument-controlled, wholly automatic firing is not only labor-saving, but insures maximum delivered heat-value from the fuel under all normal firing conditions.

**CAPACITIES:** to 145 gal. per hr.—487 boiler h.p.—68,000 sq. ft. steam E.D.R.

Petro Industrial Burners for Automatic operation with preheated No. 6 oil, or with No. 5 or lighter oils, are available in eight sizes, Models W-2½ to W-9 inclusive. Each burner is a self contained assembly of motor, fan, pump, rotary cup atomizer and interlocked air and oil adjustments, except W-9 which requires separate pump.

In the use of preheated No. 6 oil, the Petro Thermal Viscosity System is an integral part of a Petro installation,

insuring reliability of operation and fuel economy.

Semi Automatic and Manually controlled Model W Burners and "Mechanical" type units are also available to meet circumstances which do not require automatic operation.

To the Architect in domestic building, Petro offers a complete line of burners for use with existing heating plants and complete oil fired boilers and winter air conditioners.

*Petro's Engineering Division will gladly answer questions. The Petro Industrial Equipment Catalog will be sent promptly on request.*



**PETRO**  
*Cuts Steam Costs*



**PETROLEUM HEAT & POWER COMPANY**  
**STAMFORD** — Makers of good Oil Burning Equipment since 1903 — **CONNECTICUT**



(Continued from page 72)  
 entries and California was next with 57. In all, 42 entries were received from 14 other Republics.

The jurors were *Edward D. Stone*, New York, Architect; *Marcel Breuer*, Harvard, Associate Professor of Architecture; *Catherine K. Bauer*, Special Consultant to USHA; *Edgar Kaufmann, Jr.*, Pittsburgh, Design Editor of "New Directions." *Frank Parrish*, Gardner, Massachusetts, was Technical Advisor.

**ARCHITECTES DIPLOMES**  
 The University of Pennsylvania has

been awarded the gold medal of the *American Group* of the *Societe des Architectes Diplomes par le Gouvernement* as "the American University whose School of Architecture has the best record of accomplishment in the teaching of architecture during the past year," it is announced.

A gold medal and a prize of \$50, bestowed annually upon the student obtaining the greatest number of values in the national competitions of the Beaux Arts Institute of Design, went to *H. L. Stulb* of Princeton University. *E. A. Moulthrop* of Princeton and *A. B. White*, Pennsylv-

vania, won the silver student medals.

*Julian Clarence Levi* of New York has been elected president of the American Group for 1941, it is also announced. *Dean Leopold Arnaud* of the Columbia University School of Architecture was chosen vice president. *Seth Talcott* of New York was named secretary, and *Alexander P. Morgan* of New York, treasurer.

## COLUMBIA AWARDS

The eighth Boring Medal for excellence in design has been awarded to *Gordon J. Wise*, Brooklyn, and first prize in the fourth annual Illumination Prize Sketch competition has been won by *George T. Rockrise*, also of Brooklyn, it is announced by Dean Leopold Arnaud of the Columbia University School of Architecture.

Wise submitted the winning sketch in a competition for "A Music Center in Flushing Meadow Park" open to all fourth-year students of the School of Architecture. Last year Wise tied for first place in the competition for the Charles Peck Warren Medal, the highest award in construction bestowed by the School of Architecture.

Rockrise, a graduate student and candidate for the degree of Master of Science in Architecture, receives an indirect-illumination lamp for his plans of "A Subway Entrance."

## ROSENBERG AWARD

Written applications for the second *Abraham Rosenberg Traveling Scholarship*, limited to students registered for at least two semesters in the California School of Fine Arts, are now being received by the President and Directors of the San Francisco Art Association, 800 Chestnut Street, San Francisco. The closing date is March 15. The Rosenberg endowment was provided for study abroad or special research in this country by exceptional students who have demonstrated their professional ability.

## PALMER AWARD

Applications for the *Lowell M. Palmer Fellowship in Architecture* for 1941-42 will be received by the School of Architecture, Princeton University, until March 1st. The award, provided to enable students of unusual promise to undertake advanced study at the School of Architecture, will be announced on or about April 1st. The stipend is \$700 and the fellowship includes residence in the Graduate College.



**T**HERE'S no safer specification to assure concrete cured to superior finish, hardness and strength.

SISALKRAFT, laid over the freshly poured slab, seals in the original mixing water, and protects the surface from dirt and wear as work proceeds. Inspection is easy — the paper is either in place or it isn't. No further attention is required. No sprinkling. No human element — a positive cure insured. It's simple — sure — economical.

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**SISALKRAFT**  
 over sheathing and under floors in EVERY type of home construction. It goes on fast — saves labor and waste. It's the one BEST building paper that is  
**LOW in Applied Cost**

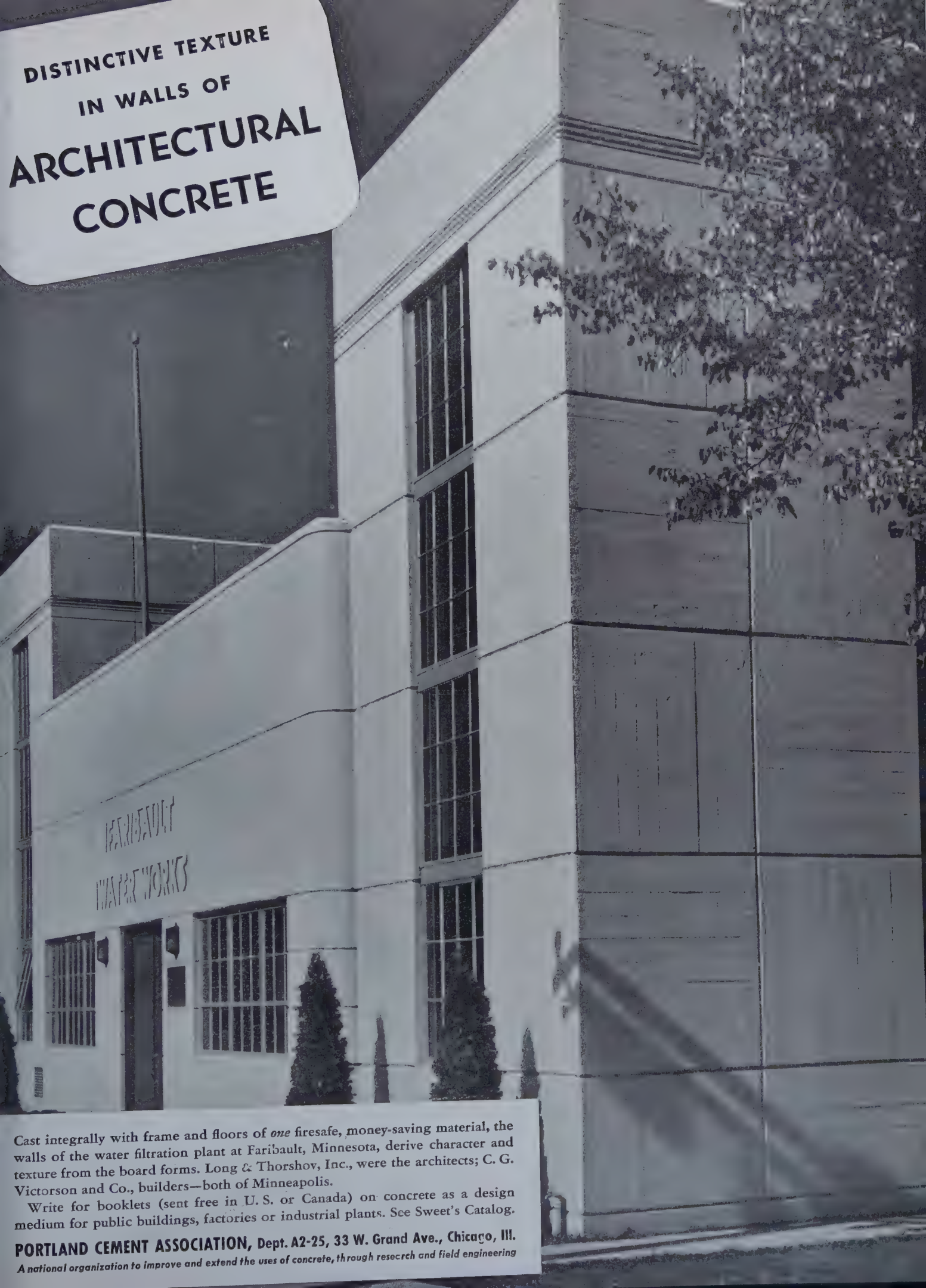
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 New York San Francisco

Write for file of data covering Sisalkraft concrete curing and comparative strength figures.

**COPPER . . . Even for Homes of Modest Cost**  
 The recognized advantages of copper protection can be supplied at 1/4th the usual cost, by the use of COPPER-ARMORED SISALKRAFT. A quality feature at a budget price.  
 A File on Copper-Armored Sisalkraft is available. Send for it.



DISTINCTIVE TEXTURE  
IN WALLS OF  
**ARCHITECTURAL  
CONCRETE**



Cast integrally with frame and floors of *one* firesafe, money-saving material, the walls of the water filtration plant at Faribault, Minnesota, derive character and texture from the board forms. Long & Thorshov, Inc., were the architects; C. G. Victorson and Co., builders—both of Minneapolis.

Write for booklets (sent free in U. S. or Canada) on concrete as a design medium for public buildings, factories or industrial plants. See Sweet's Catalog.

**PORTLAND CEMENT ASSOCIATION, Dept. A2-25, 33 W. Grand Ave., Chicago, Ill.**

*A national organization to improve and extend the uses of concrete, through research and field engineering*



## SYRACUSE GRANTS

The College of Fine Arts, Syracuse University, has announced a competition, open to freshman students, for one \$400 and four \$200 scholarships in architecture, to be held on July 12, 1941. The competition will be in two fields—drawing and preparatory school record. Contestants must send to the College of Fine Arts, not later than July 5, a portfolio containing not more than twenty examples of their work in free-hand and mechanical drawing, together with three letters of recommendation as to person-

ality, character, and general fitness. Each portfolio of drawings must contain the name and address of the student contestant and a statement from the student's high school principal that the drawings in the portfolio are the original work of the student submitting them. All portfolios will be returned by express collect, unless other arrangements are made with *Dean H. L. Butler*.

Contestants must be graduates of an accredited high school and must, on or before June 26, apply to the Director of Admissions, Administration Building, Syracuse University.

## KNAPP WYR-WAY BASE



Above is the No. 1100 series Wyr-Way Base, and at right is detail of No. 900 series Wyr-Way Base.

**H**ERE is the answer to your problem of providing flexibility in high and low tension distribution systems. Knapp Wyr-Way base permits quick and easy changes in outlets to be made without the troublesome and costly job of tearing out plaster, tile or trim. It offers the utmost in safety and convenience together with practical beauty. Fire risk is reduced—short circuits are avoided with this modern wire-carrying method.

You will find the Wyr-Way Base Branch Circuit Distribution Systems perfectly suited to any requirements of design. Write us today for complete details and specifications of the three standard Wyr-Way designs.

The leadership of Knapp metal trim was attained through 30 years of manufacturing and supplying this complete line:

Window and door trim • window stools • baseboards • chair rails • blackboard trim and chalk trough • picture moulds • corner beads • grounds • screeds • and many other kindred products.



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## CHESTER H. ALDRICH

The death of *Chester Holmes Aldrich*, one of New York's best known architects and the director of the American Academy in Rome since 1935, occurred the day after Christmas in Rome. He was 69 years old.

A native of Providence, Rhode Island, Mr. Aldrich attended Columbia University where he received the degrees of Bachelor of Philosophy in 1893 and Doctor of Literature in 1929. Before going to Paris to study at the Ecole des Beaux Arts, he worked for a year in the office of Carrere & Hastings together with William Adams Delano who later became his partner. The work of the firm is, of course, well known to all members of the profession.

Before going to Rome to live, Mr. Aldrich had spent a good deal of time in Italy during vacations and during a period of War service in 1917-18. He was a fellow of the American Institute of Architects and a distinguished member of many other professional organizations. These joined in conducting a memorial service on January 22 at the Kips Bay Boys' Club in New York, of which he was President for over 20 years.

## CARL F. GRIESHABER

The senior partner of the architectural firm of *Grieshaber & Amon* died in December at his Staten Island home. He was 71 years old and survived his late partner, *Will Rice Amon*, just one year.

Mr. Grieshaber was a native of New York and graduated from Cooper Union in 1892. After working in the offices of J. C. Cady & Company, Ernest Flagg, and Carrere & Hastings, he became an associate in the office of Delano & Aldrich in 1906. His partnership with Mr. Aldrich was formed in 1935.

## E. A. RENWICK

*E. A. Renwick*, Chicago Architect who was formerly a partner in the firm of Holabird & Roche (later Holabird & Root) and from 1934 associated with the late *Alfred S. Alschuler*, died last month. He was born in Grand Rapids, in 1882.



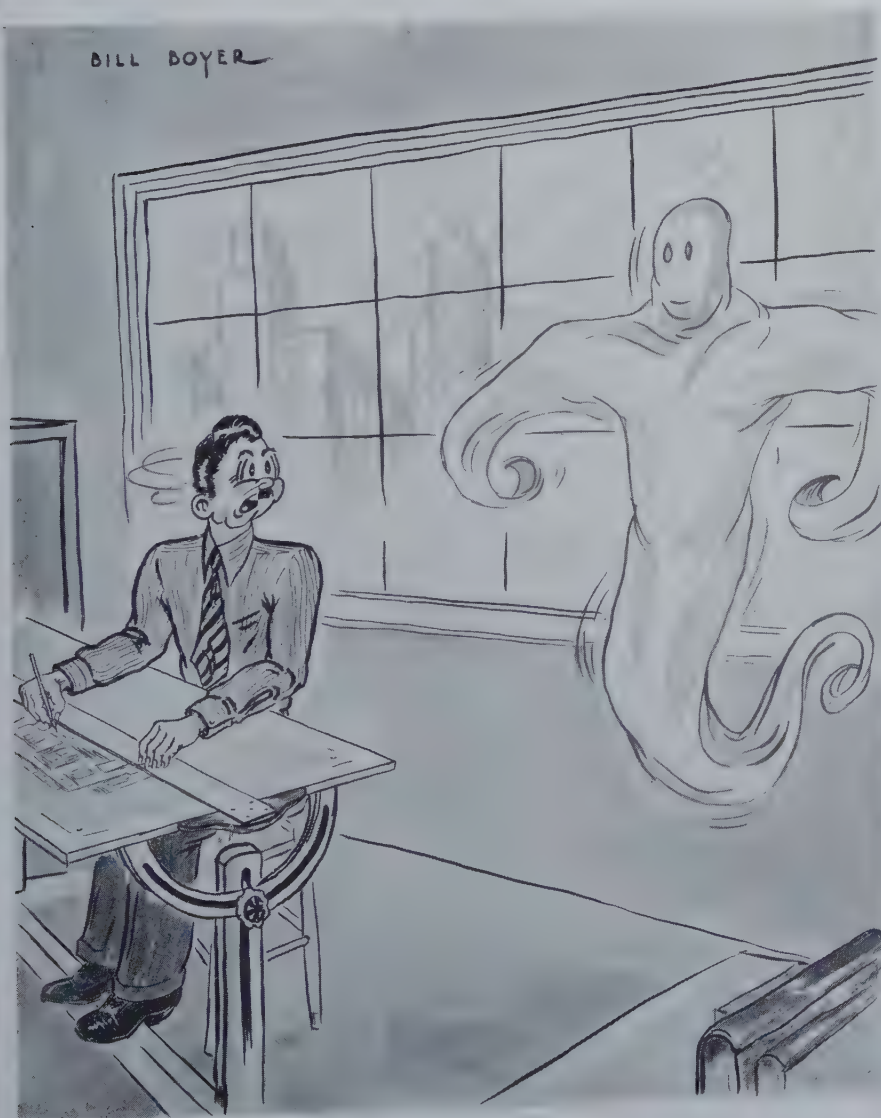


This small marble mosaic from a Fifth Century floor at Byblos (near Antioch, Syria) was loaned by Franklin Biebel, a member of the Princeton Antioch Expedition, for the current show at the Artists and Craftsmen Gallery in New York. It was restored by The Ravenna Company, of N. Y.

## COMPREHENSIVE MOSAICS EXHIBIT

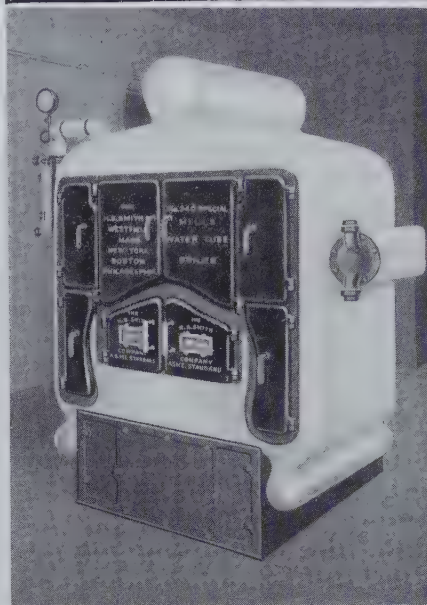
An exhibition of ancient and modern mosaics will be at the Gallery of the Artist-Craftsman, 64 East 55th Street, New York City, until the end of February. *Peter Bitterman*, who executed the mosaics on the façade of the recently completed apartment house at the corner of Eighth Avenue and Fifty-ninth Street and who is responsible for the arrangement of this show, will be at the gallery to answer questions about the uses of this decorative medium in modern buildings. Panels designed by *Winold Reiss*, *Einar Forseth*, and *Hildreth Meiere* are on display. Outstanding for their vigorously modern design are the exhibits by *Byron Browne* and *Max Spivak* which were loaned from the Federal Art Project.

A. M.



"Mr. Boltoff, I came back to tell you your bomb shelter isn't practical!"

## TO HEAT THE ROWLAND HOUSE



## Another... SMITH "MILLS" BOILER

THE CHOICE OF DESIGNERS AND OWNERS OF THE FINEST HOMES WHERE THE MOST IN HEATING SATISFACTION IS ESSENTIAL...

The ultra-modern, oil-fired, Split Air-Conditioning System as installed in the Rowland house and featured editorially in this issue is doubly interesting to those faced with the selection of the absolute superlative in scientific home comfort...

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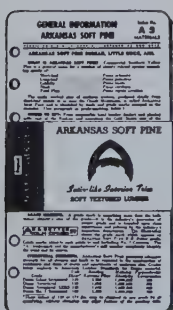
# MODERN DESIGN PANELING OF CLEAR ARKANSAS SOFT PINE



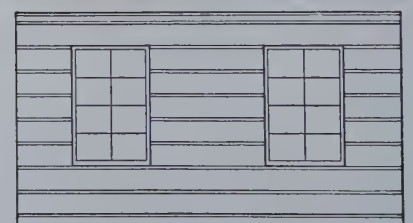
*Residence, Dallas, Texas. Goodwin and Tatum, Architects*

● Illustrating a pronounced departure from the premise that all pine paneling is, per se, "knotty pine." This installation demonstrates the delicate, natural figure, with its absence of bold contrasts, characteristic of clear Arkansas Soft Pine. The species is distinguished by close grain, soft, uniform texture and freedom from pitch and hard streaks. As shown above, the figure's decorative value is retained with a transparent finish only slightly off natural in tone. The wood is equally well suited to paints and enamels, because of its uniform absorbing qualities and freedom from any risk of raised grain or discoloration. . . . Arkansas

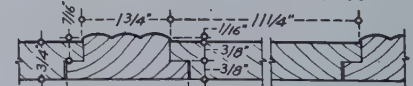
Soft Pine paneling is produced in this and other patterns appropriate to modern design, as well as in those suited to Early American and period treatment; also in AIA-approved patterns for door and window trim. Complete instructions for simplified practice in specification writing, including Don Graf Data Sheets, detailed cross sections, etc. will be mailed promptly on request. (See also Section 8/11, Sweet's Catalog, 1941.)



Sent on request



ELEVATION OF STREAMLINE  
HORIZONTAL WAINSCOTING



DETAIL OF STREAMLINE MOLDING



Arkansas Soft Pine Bureau • 241 BOYLE BUILDING, LITTLE ROCK, ARKANSAS



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## Brains before blueprints

Formula for boiler design — combine equal parts of engineering cleverness and boiler building experience. Stir in fifty-five years of steel boiler making success, tradition, skill and knowledge. Season with a dash of originality and pioneering in boiler design. Serve with the full confidence of past achievement, in the certainty that each new boiler design will advance the boiler making art, and maintain Fitzgibbons leadership.

"Built as only Fitzgibbons knows how" seems a pretty tall statement, until you consider that Fitzgibbons was the first to design a built-in hot water coil integrally with a firetube boiler for instantaneous, tankless hot water supply; a draft-balancer which is actually part of the boiler; a baffle so placed as to equalize the flow of hot gases through all tubes, giving every tube the same ideal rate of heat transfer; standardized location for automatic controls; countless other developments, aiming not only toward more economical operation, but also toward easier installation, more attractive appearance, higher value, saleability and dealer profits.

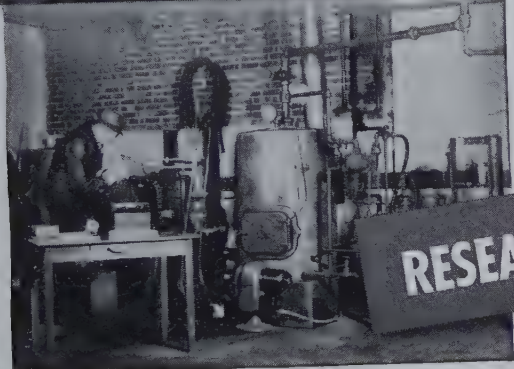
Brains before blueprints has given to thousands of homes the comfort, convenience and fuel economy of Fitzgibbons Steel Heating Boilers.

### The FITZGIBBONS "OIL-EIGHTY" STEEL BOILER

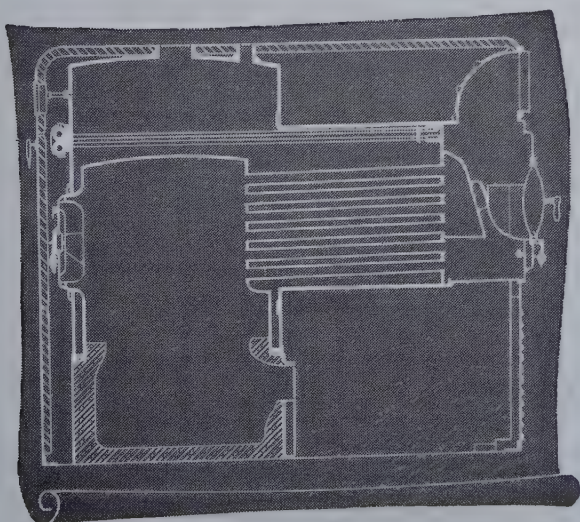
is a particularly striking example of planning for a specific need. This boiler serves the residential field in 12 sizes from 425 sq. ft. to 2680 sq. ft. steam. The full story of the "Oil-80" boiler will deeply and profitably interest every owner, builder, contractor, automatic heat dealer, architect. Write for the bulletin #PP-2-41.

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Builders

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Author of "Simplified Engineering for Architects  
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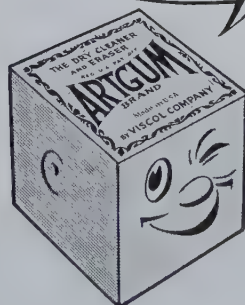
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“On the cover of our 1941 catalog in Sweet’s the little co-ed is using a typical LCN up-to-date door closer installation in one of the past year’s finest buildings. You’ll find it in

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“Here are sixteen pages full of useful data on door control, to show you a practical answer to any current problem in this field. An outline of the contents:

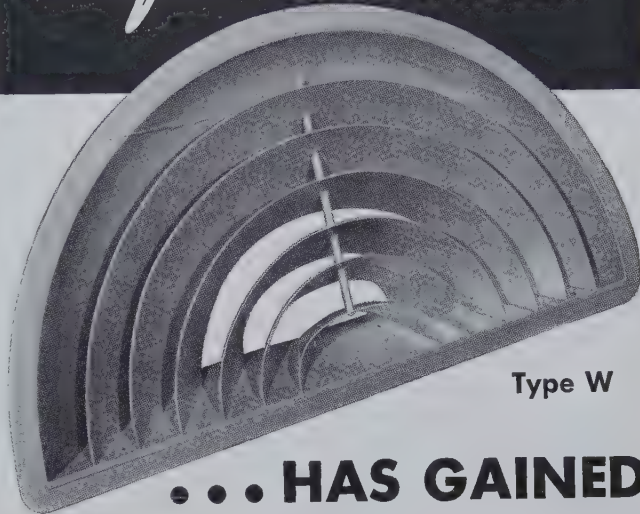
Page	
2	Where to Put the Door Control
3- 7	Control Concealed Overhead
8-11	Control Concealed in Floor
11-12	Pivots and Their Use
12-13	Exposed Closers for Certain Doors
14	Brackets, Sometimes Needed
14-15	Closer Dimensions, Specifications
16	List of LCN Representatives

“Because it’s more important than ever, nowadays, to *conceal* operating devices such as door closers . . . and because you have to provide for this equipment in your working drawings . . . it pays to know about the latest ideas. Why not turn to Section 16/27 in your new Sweet’s right now?

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—Elsie N., Norton Lasier Company, 466 West Superior Street, Chicago.

**LCN** Concealed and Surface  
**DOOR CLOSERS**  
in 86 Types and Sizes

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Type W

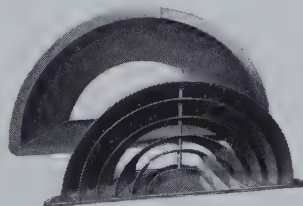
## ... HAS GAINED WIDE AND IMMEDIATE ACCEPTANCE ...

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The Wall ANEMOSTAT positively eliminates drafts and equalizes temperature and humidity throughout the areas served.

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The Wall ANEMOSTAT is installed flush with the wall. Its removable inner structure gives easy access to the duct.

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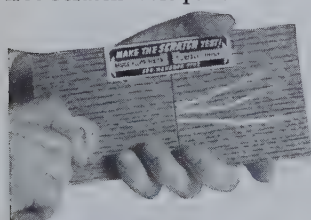
**JUST FORGET IT!**  
**MY BRUCE**  
**STREAMLINE FLOOR**  
**STANDS Hard Knocks!**

## Another Family "Sold" on Wear Plus Beauty—at no extra cost!

● Everyday incidents like this will approve your good judgment in specifying Bruce Streamline Floors. They build good will for you with their lasting beauty, stylish appearance and ease of maintenance.

There's really nothing else like this new hardwood flooring. Easily withstands ordinary wear and tear because it has a penetrating seal finish put on by special process at the factory. And as for beauty, home owners marvel at its warm richness—take pride in the modern "shadow pattern" effect of the wide beveled strips. Best of all, Bruce Streamline costs no more than ordinary hardwood flooring finished after it's laid. No wonder clients are delighted!

Bruce Streamline Flooring comes in Red and White Oak, Maple and Beech. Three sizes: 25/32" x 3 1/4", 1/2" x 2 1/2", and 3/4" x 2". Ready for use the instant it's laid. Prove for yourself its superiority. Mail coupon now for illustrated literature and free Scratch Test panel.



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# NEW PRODUCTS

## NEW CHLORINATED RUBBER FLOOR COATING

The Truscon Laboratories, Detroit, Mich., announces that it has placed on the market, Paratex, a new rubber base (chlorinated rubber) floor coating for wood or concrete floors. It is especially adaptable for use on cement basement floors because it does not react chemically in the presence of alkali and moisture, which are usually present in basement floors, or floors laid on the ground.

Paratex contains no linseed oil but is developed entirely out of a chlorinated rubber base liquid.

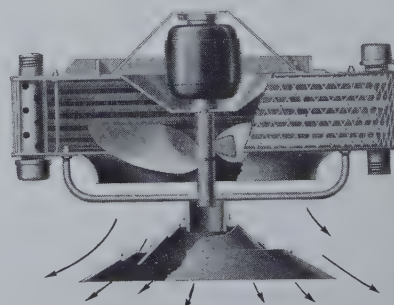
When drying conditions are good, Paratex will dry hard enough to walk on in a few hours. It will be oil- and grease-proof in 24 hours, gasoline-proof, as well as resistant to most chemicals in 48 hours.

Paratex is made standard in six attractive floor colors as follows: tile red, stone gray, brown, concrete gray, and an attractive green and blue. While recommended particularly for basement floors, Paratex is also a decorative and dust-proof coating for sales and display rooms, offices, hotels, hospitals, public and industrial buildings.

## NEW UNIT HEATER

Downblast Speed Heater is the name of a new unit heater recently developed by B. F. Sturtevant Co., Hyde Park, Boston, Mass., to supplement its line of floor-type and standard-type suspended heaters.

The Downblast Speed Heater projects heat directly downward, resulting in more efficient heating for certain installations. Because the heat is driven down at high velocity, the Downblast Heater is particularly suited for installation in buildings with high ceilings, above crane rails, or wherever an unusually high installation is desired. The largest size of Downblast Heater will, it is stated, provide effective heating even when suspended 40 feet above the floor level.



The Downblast Speed Heater is not limited to high installation. Where a comparatively low installation is desired, deflection cones, illustrated in the sectional drawing, are left on, resulting in wider diffusion of the heated air stream and temperature reduction at the working level. For high installations, deflection cones can easily be removed to secure greater downward velocity of the heated air.

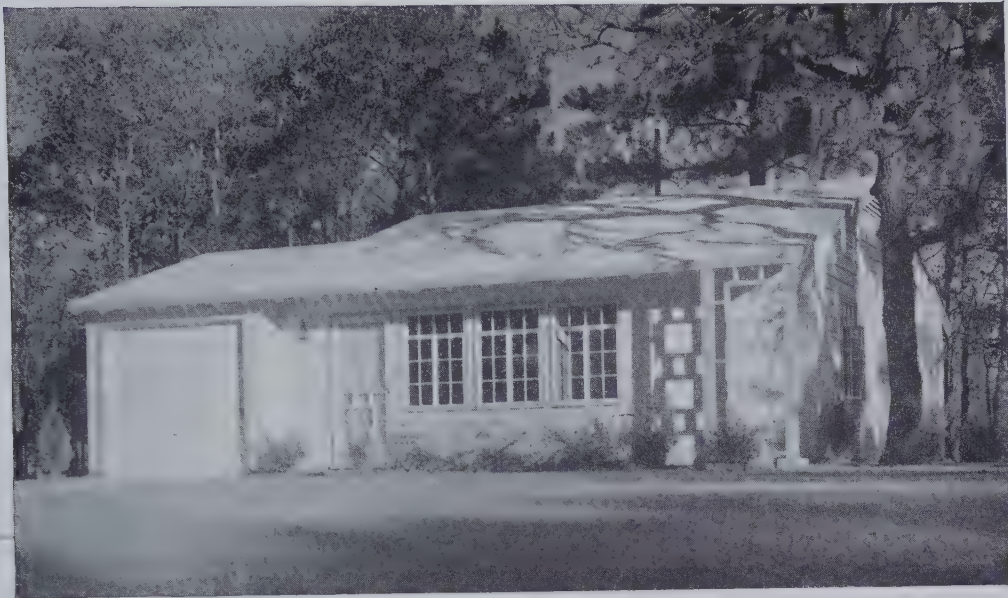
Other Downblast Speed Heater features include: fuel saving—because the heat is kept away from exposed ceilings, where the greatest heat losses occur, and forced down to working levels, maintaining an almost uniform temperature from breathing zone to the ceiling; better heat distribution in congested areas, such as in long narrow passages between stock room shelves; and elimination of conflicting air streams.

Twelve sizes of Downblast Heaters are available, with capacities ranging from 40,000 to 400,000 B. T. U. per hour at 2 lbs. steam, 60 degrees entering air.

(Continued on page 84)



# DESIGN FOR HAPPINESS HOMES—



Architect,  
B. W. Crain, Jr.,  
Houston, Texas.

## ANSWER AMERICA'S DEMAND FOR BETTER LIVING

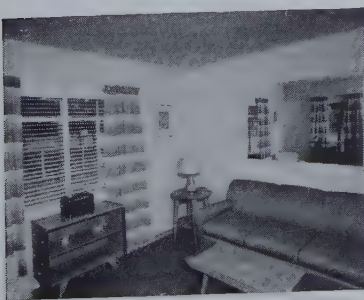
**This mass Multiple-Housing Program offers a new opportunity  
for the Architect**

● Homes "Designed for Happiness"—with glass, are meeting the demand of American home owners for better, more livable homes. And they're giving the architect an opportunity to profitably engage in small home designing. Design for Happiness homes are not just scattered single houses. Almost always, they are built in multiple units of from 10 to 300 or more—giving the architect a worthy incentive to profitably provide these houses with good design and sound construction.

In all of these Design for Happiness homes glass is working miracles... dramatic examples of the results architects have achieved by the deft and generous use of modern glass. Wide windows, built-in mirrors, decorative glass partitions lend their beauty and usefulness to these

homes... make them brighter, gayer, more spacious—homes that invite better living.

"Design for Happiness" is more than just a house. It is a nation-wide building program devoted to better and lower cost homes for the home owner of America. It's getting recognition from an appreciative public too—from coast to coast, Design for Happiness homes are springing up. Already about 11,000 of these homes designed by many architects and erected by local builders, are already scheduled for construction in every section of the country. More are being planned every day. For full information about these new homes "Designed for Happiness"—with glass, write Libbey-Owens-Ford Glass Company, Toledo, Ohio.



● A built-in plate glass mirror in the living room forms a focal point of interest—pushes the wall back—increases the apparent size of the room. For what they add in beauty and utility, the cost of mirrors is small.



● This disappearing dressing table and mirror saves space in the small bedroom. Both the mirror and the table are attached to the back of the closet door.



● The small decorative glass partition as well as the cupboard doors are glazed with Louvre glass—adding a smart, attractive note to these modern homes.



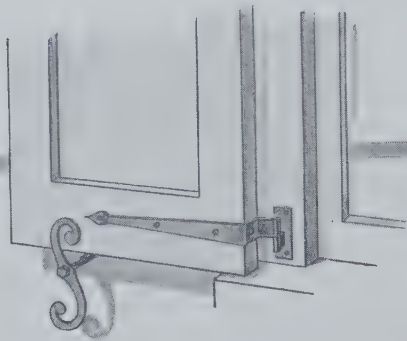
● A Powder Mirror—small mirrors, conveniently placed in kitchen or hall, save steps and time. Such features make houses more livable, more salable.

# LIBBEY·OWENS·FORD GLASS COMPANY

© 1941 Libbey-Owens-Ford Glass Company

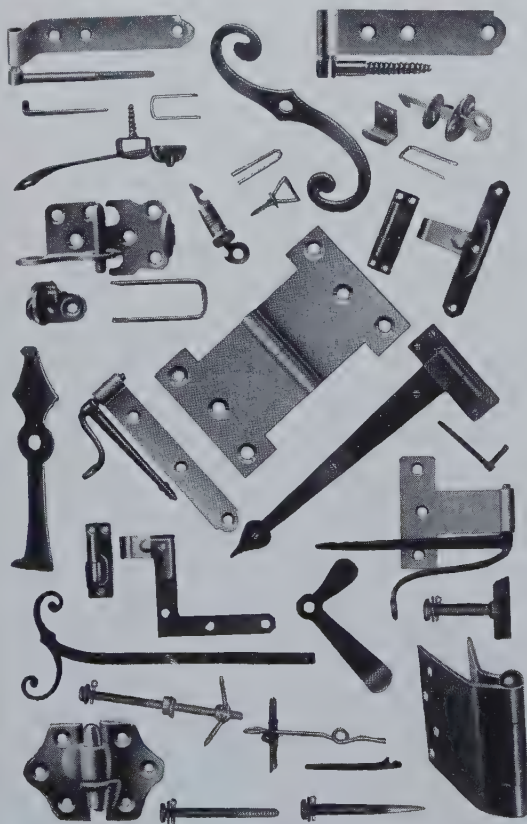


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—Stanley Makes It*



## Stanley Blind And Shutter Hardware

A complete line of blind and shutter hardware to meet the needs of every installation.



### WRITE FOR FREE GUIDE

to good hardware — Stanley Catalog No. 61 is an invaluable reference book — a time saver in writing specifications. The Stanley Works, New Britain, Conn.

**STANLEY**

**REMEMBER . . . 3 BUTTS TO A DOOR**

### (Continued from page 82) HYGRADE PRESENTS NEW FLUORESCENT COLOR—SOFT WHITE

The Hygrade Sylvania Corp., Ipswich, Mass., has added Soft White, a new kind of white with many potential uses, to its line of fluorescent colors. Engineered especially to answer the demand for a softer type of white light, the new color has a slight pinkish tinge. This quality makes it both flattering to natural flesh tones, and especially attractive in the display lighting of meat and meat products. Because of these facts, the new lamp should find a number of applications in the illumination of hotels and restaurants, night clubs, cocktail lounges, and other specialized uses.

Among other specialized uses, optometrists are discovering that soft white is an ideal color when fitting glasses to a customer. The softness of the light provides both flattering light and excellent illumination.

Hygrade's new soft white fluorescent lamps are available in the 14-watt, 15-watt, 20, 30 and 40-watt sizes.

### FLUSH TANK BALL ASSEMBLY

The Elhar Mfg. Co., Cambridge, Mass., has recently placed on the market a new flush tank ball assembly, known as the Round Ball-N-Basket. It fits all standard Douglas type flush valves up to and including 2 5/8", having 1", 1 1/8" and 1 1/4" overflow tubes. All metal parts are made from heavy gauge 85% copper contents red brass. The round ball, held captive by the basket, is hollow and made from finest grade rubber best suited to withstand the action of various water conditions. The round ball being free to rotate during the process of flushing, makes possible thousands of different seating positions. Because the ball never seats twice in the same place, it will stay round and not become distorted.

The device is easy to install and does not require accurate alignment inasmuch as the rotating ball finds its own seat. It is said to operate with equal efficiency under high or low pressures.

### IMPROVED ASBESTOS-CEMENT WALLBOARD

A new asbestos-cement wallboard, said to possess valuable qualities that make it entirely different from other asbestos-cement wallboard, has been developed by the Philip Carey Company, Lockland, Cincinnati, Ohio. The board is being marketed under the trade name of Careystone Asbestos-Cement Wallboard.

An outstanding characteristic of the new product, it is stated, is its workability which overcomes an objection common to this type of board. It can be nailed, sawed, hammered and perforated without danger of cracking or splitting. Adding further to its working quality is its unusual flexibility, making it possible to curve it around four-foot radii without breaking.

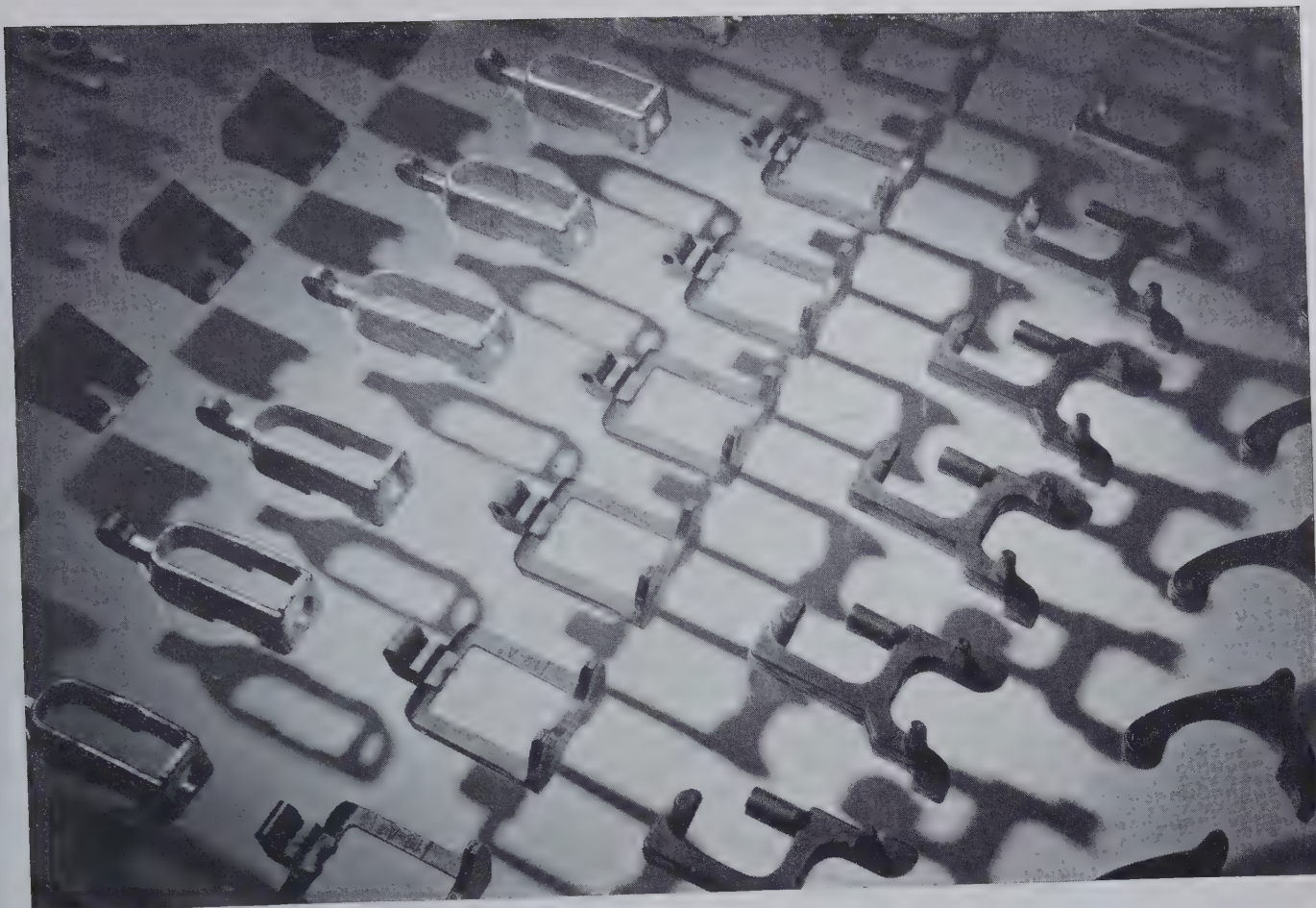
Made of asbestos fibre and Portland cement, Careystone wallboard, in addition to its rot-proof quality, is highly fire resistant. It is said that the flame of a blow torch, played directly on this material will not ignite it. Used in walls and ceilings, it provides an effective safeguard against the spread of fire.

Another important advantage claimed for the new board is the protection it affords against the inroads of rodents and vermin.

Careystone wallboard is recommended wherever other

(Continued on page 86)





# SYMBOLS OF STRENGTH

BY

**Von Duprin**

These rough, unfinished working parts symbolize the durability, the dependability, the brute strength built into Von Duprin drop-forged exit devices.

Finishing and polishing will add only to their appearance and smooth operation. Their tremendous tensile strength, their resistance to wear, their long life are put there by the forging press. With the drop-forging process, and with no other, it is possible to make parts so dense, so tough, that they stand up under tests which crumble poured brass or bronze sand castings like chalk.

Von Duprin drop-forged devices are built in the faith that . . . when the lives of school children and teachers are concerned . . . only the utmost in safety is safe enough.

## VONNEGUT HARDWARE CO., INDIANAPOLIS

*Von Duprin Fire and Panic Exit Latches Are Listed as Standard by Underwriters Laboratories, Inc.*





## ON THIS "HALLOWELL" STEEL STOOL

It's been thoroughly proved that proper seating facilities for draftsmen result in improved work and more of it.

That's why so many drawing rooms are equipped with the "HALLOWELL" stool shown at the right. It's been designed by draftsmen for draftsmen; provides work-producing comfort at the board.

The "Hallowell" permits full freedom of movement plus a high degree of comfort insured by the spring Posture Back which gives to the slightest pressure, yet always provides real support. Full welded steel construction means permanent rigidity—not found in ordinary riveted stools. And prices are right, too. Investigate "Hallowell" Steel Stools... (seat yourself)!



Fig. 1266  
Pat. applied for

**STANDARD PRESSED STEEL CO.**

JENKINTOWN, PENN. BOX 588

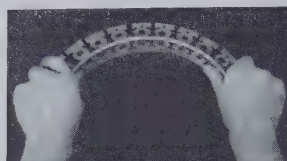
BOSTON • DETROIT • INDIANAPOLIS • CHICAGO • ST. LOUIS • SAN FRANCISCO

(Continued from page 84)

types of unfinished wallboard are ordinarily used. It is said to be especially desirable for bathrooms and kitchens, as it may be painted and repainted, lending itself to a change in color scheme whenever desired. It can be easily papered if desired. It is also available scored in 4" x 4" squares to represent tile. It is manufactured in sheets  $\frac{3}{16}$ ",  $\frac{1}{4}$ " and  $\frac{3}{8}$ " thick and in sizes 48" x 48" and 48" x 96". Unfinished metal trim is available for all requirements.

## MILCOR ARCH BEAD

The Milcor Steel Co., Milwaukee, Wis., has recently developed an ingeniously designed arch bead, which creates a rigid, plumb-line vertical or horizontal corner,



and yet can be easily bent around corners or formed by hand into curves of any shape. The Milcor arch bead can be used straight or formed right on the job, without the need for special tools or equipment, into a smooth arc with no kinks or breaks in the nose.

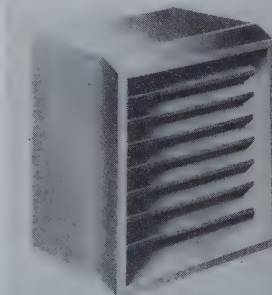
To prepare the Milcor arch bead for bending, one simply cuts through the outside edge of one or both of the flanges at intervals along the section to be curved, allowing the flanges to spread open under the bending action. The curve is then easily produced by hand.

## REVERE ANNOUNCES NEW BUILDING PRODUCT

Rocan, a new product in the roofing and building fields, is announced by Revere Copper and Brass Incorporated, 230 Park Ave., New York. Longer life and better resistance to corrosion fatigue than ordinary copper are claimed for it. It is already available in standard stock sizes in sheets, rolls and strips which are applied in the same manner as commercial sheet copper.

## NEW MAJESTIC VENTILATING BRICK

The Majestic Co., Huntington, Ind., has recently added a new Vent-Brick, No. 488, to its line of metal building necessities. It is said to fill a demand for a large ventilating device for use in foundations and other enclosed dead-space areas, by allowing a certain amount of light plus ventilation.



The new Vent-Brick is cast in a solid unit of semi-steel. Louvers are arranged to deflect weather. It is 8" x 8" x 4 1/2" in size—one brick wide and four bricks high, so it can be easily mortared in with the brick work. Back of the louvers it is equipped with a screen for keeping out bugs.

It has been found that there is less chance of termites doing their work in places that are ventilated and in which there is a certain amount of light. For this reason the Vent-Brick is said to be popular in new home construction, as well as in commercial and industrial buildings.

(Continued on page 88)



# HOW TO ANSWER THE CLIENT WHO SAYS:



● Your answer is easy! You simply say—"No! Not if we use Silentite 'insulated' windows!"

Using Silentite is the way to give homes plenty of light and air without making owners pay a penalty in excessive fuel bills and cold, drafty rooms. For Silentite makes possible the beauty and charm of greater glass areas without extra fuel cost. Its narrow mullions and Miterite trim add to room beauty.

Curtis Silentite has a patented built-in weather-stripping that keeps heat in. It makes windows weathertight—yet they work easily in all kinds of weather. Owners say Silentite keeps their drapes, walls and rugs cleaner because dust and dirt don't sift in.

Silentite has eliminated another window "headache"—it won't jam, stick or rattle! Its sash glides smoothly in metal channels; its



lifetime springs replace weights, pulleys and cords. It's a trouble-free window for all types of homes!

Silentite is "pre-fit"—it cuts installation costs, with Curtis Miterite trim, as much as  $\frac{2}{3}$ ! Curtis has developed a handy "Calculator" to help you figure fuel savings with all types of wood windows, storm sash savings and window installation costs. Want one? It's free.

Curtis makes a complete line of architectural woodwork. The same high quality and lasting economy found in Silentite is true of all Curtis Woodwork, which has satisfied America's home builders for 75 years.

May we tell you all about our Silentite *wood* window family: double-hung, casement, circle window, and basement sash? Mail the coupon at once. If you live in Canada, write to W. C. Edwards & Co., Limited, 991 Somerset Street, West, Ottawa, Canada.

**CURTIS WOODWORK IS SOLD BY RELIABLE DEALERS EVERYWHERE**

When in New York, visit the Curtis Woodwork display at Architects' Samples Corporation, 101 Park Avenue.

OUR  
**75<sup>th</sup>**  
YEAR

1866  
**CURTIS**  
WOODWORK

**SILENTITE**  
PRE-FIT  
the "Insulated" window

THERE'S ONLY ONE SILENTITE AND ONLY CURTIS MAKES IT  
Its patented features aren't available in any other window

CURTIS COMPANIES SERVICE BUREAU  
Dept. PP-2, Clinton, Iowa

Send me a Silentite Economy "Calculator" and tell me more about these modern windows.

Name .....

Address .....

City ..... State .....





## THE AEROFUSE OUTLET GOES EFFICIENTLY ABOUT ITS BUSINESS

Notice the air of unobtrusive efficiency about this splendid modern office. It is quite natural that here you will find an installation of the Aerofuse Outlets. These ceiling-flush diffusers—unobtrusive and, because of the simplicity of its design, harmonizing well with any decorative plan—are noted, first, for their functional efficiency. Superbly they provide (1) Maximum Air Mixture, (2) Rapid Temperature Equalization, (3) Perfect Air Distribution, (4) Total Elimination of Drafts.

Write for informative booklet.

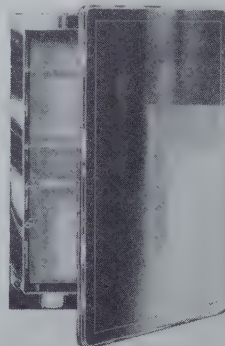
**TUTTLE &**  
NEW BRITAIN  
NEW YORK

  
CHICAGO

**BAILEY, Inc.**  
CONNECTICUT  
PHILADELPHIA

### (Continued from page 86) ALL-STAINLESS-STEEL CABINETS INTRODUCED BY MIAMI

The Miami Cabinet Division of The Philip Carey Co., Middletown, Ohio, has developed a distinct new line of deluxe, all-stainless-steel bathroom cabinets. The new cabinets are said to offer the obvious advantages of a



solid, rustless metal of most pleasing appearance, and without coating or plating to wear, peel or chip. Bodies of cabinets are made of one-piece stainless-steel, with all corners reinforced with heavy gauge stainless-steel angles. Shelf supports and door strikes are of the same metal. Door hinges and razor blade drops are of brass, chromium plated.

In addition to these new cabinets, Miami also has improved lighting effects including both tubular and fluorescent lighting fixtures. Also an interior and night light which not only illuminates the inside of the cabinet but also serves as a bathroom night light.

### AMERICAN-MADE DRAWING PENCIL ANNOUNCED BY A. W. FABER

News of A. W. Faber's new American-made Winner Techno-Tone drawing pencil has brought inquiries and requests for samples from architects, engineers, designers and draftsmen from every section of the country, according to H. U. Bittman, sales manager.

Particular interest is said to be shown in the fact that the name A. W. Faber now appears on a completely All-American drawing pencil.

Winner Techno-Tone is available in 17 tones of black, claimed to be entirely grit-free with a uniform smoothness. The retail price is two for 25 cents. The price was given incorrectly in the January issue of PENCIL POINTS.

### NEW LATHER DISPENSER

Savings of as much as 65% on soap as well as greater washing satisfaction are claimed for the new line of Watrous lather soap dispensers which has recently been announced by The Imperial Brass Mfg. Co., 1200 W. Harrison Street, Chicago.

The new lather dispensers use any regular liquid soap and dispense it in the form of a creamy lather of just the right consistency for washing.



In connection with the soap savings effected, it is pointed out that lather from these dispensers doesn't slip through the fingers or run off the hands. It is easy to see and makes a large volume quickly. Savings also result from the fact that liquid

soap of as low 8 to 10% consistency may be used.

Watrous lather soap dispensers are available in both individual dispensing units and in gravity soap systems. Both wall mounted and lavatory mounted dispensers, in a variety of styles, are offered.



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## THEODORE KAUTZKY'S "PENCIL BROADSIDES" in Book Form!

Since April 1940 there has appeared in PENCIL POINTS a valuable series of lessons in pencil drawing. These have been so well received that they not only are to be continued into 1941, but they have also been published in book form.

The book contains 24 plates 9" x 12" on

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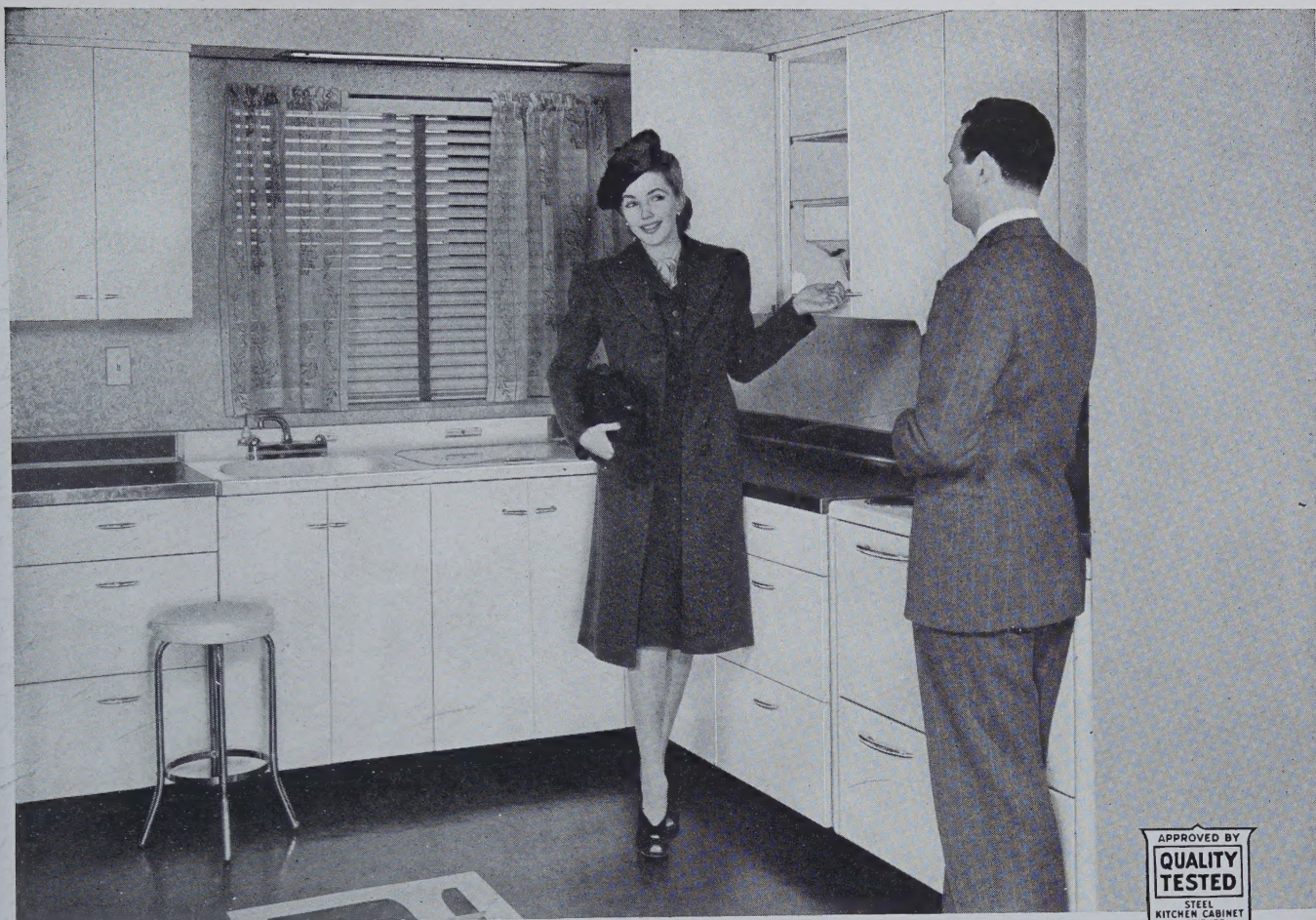
*The price is \$2.00 a copy*

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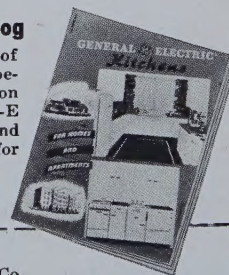
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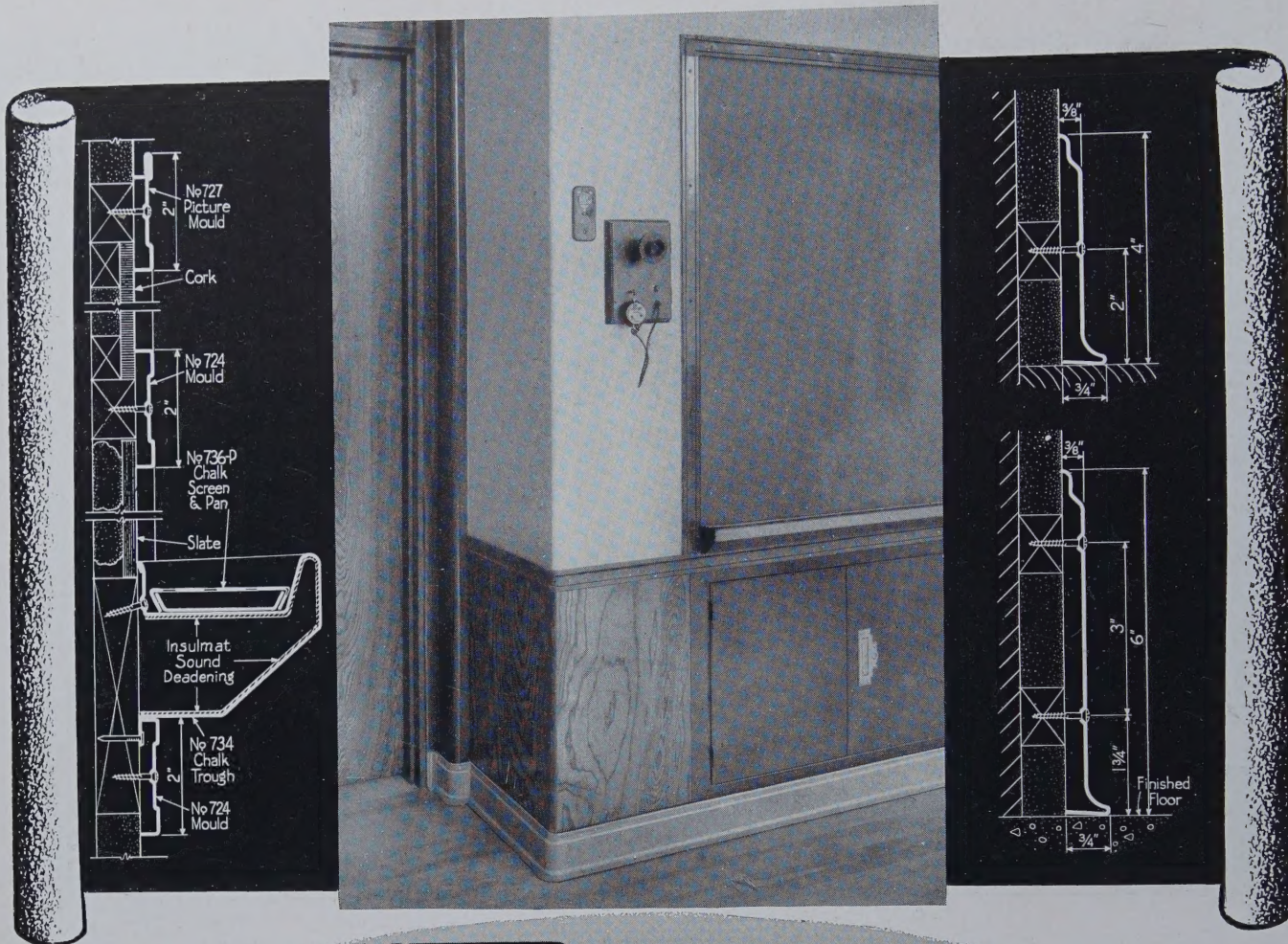
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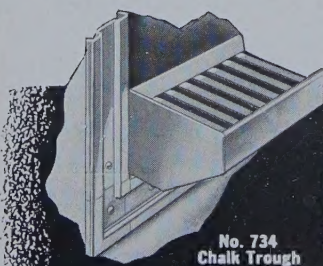
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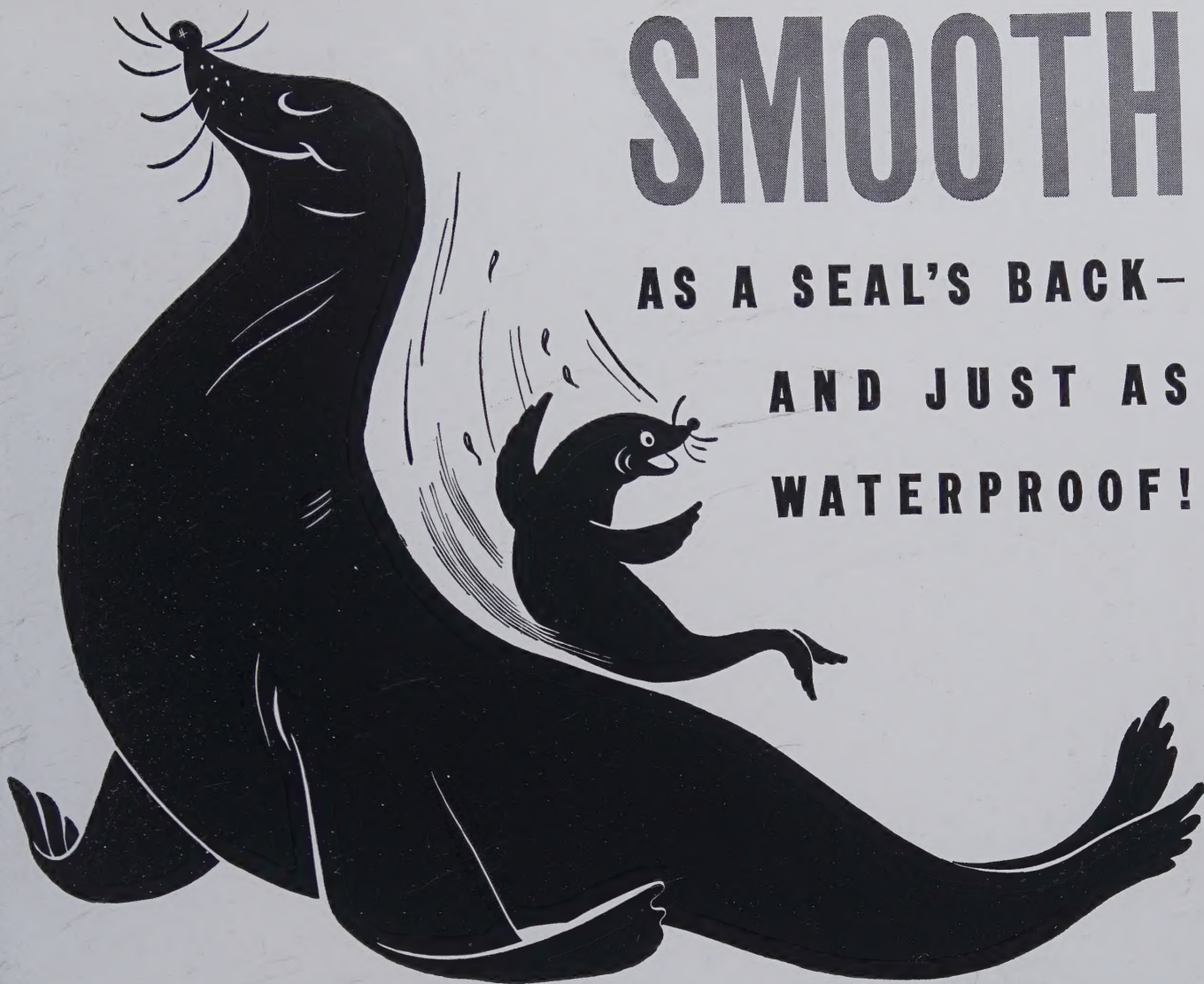
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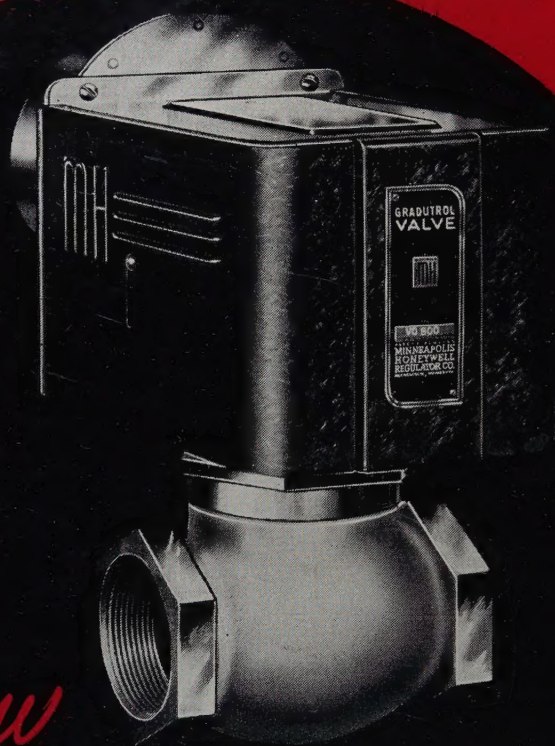
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